No 26 October 7–20 1982 60p

KERRANG!

Not For Wimps

GENESIS!
GILLAN!
BOW WOW!
LEMMY!
WHO!
MARC BOLAN!

RUSH!

Interview, pix and poster!

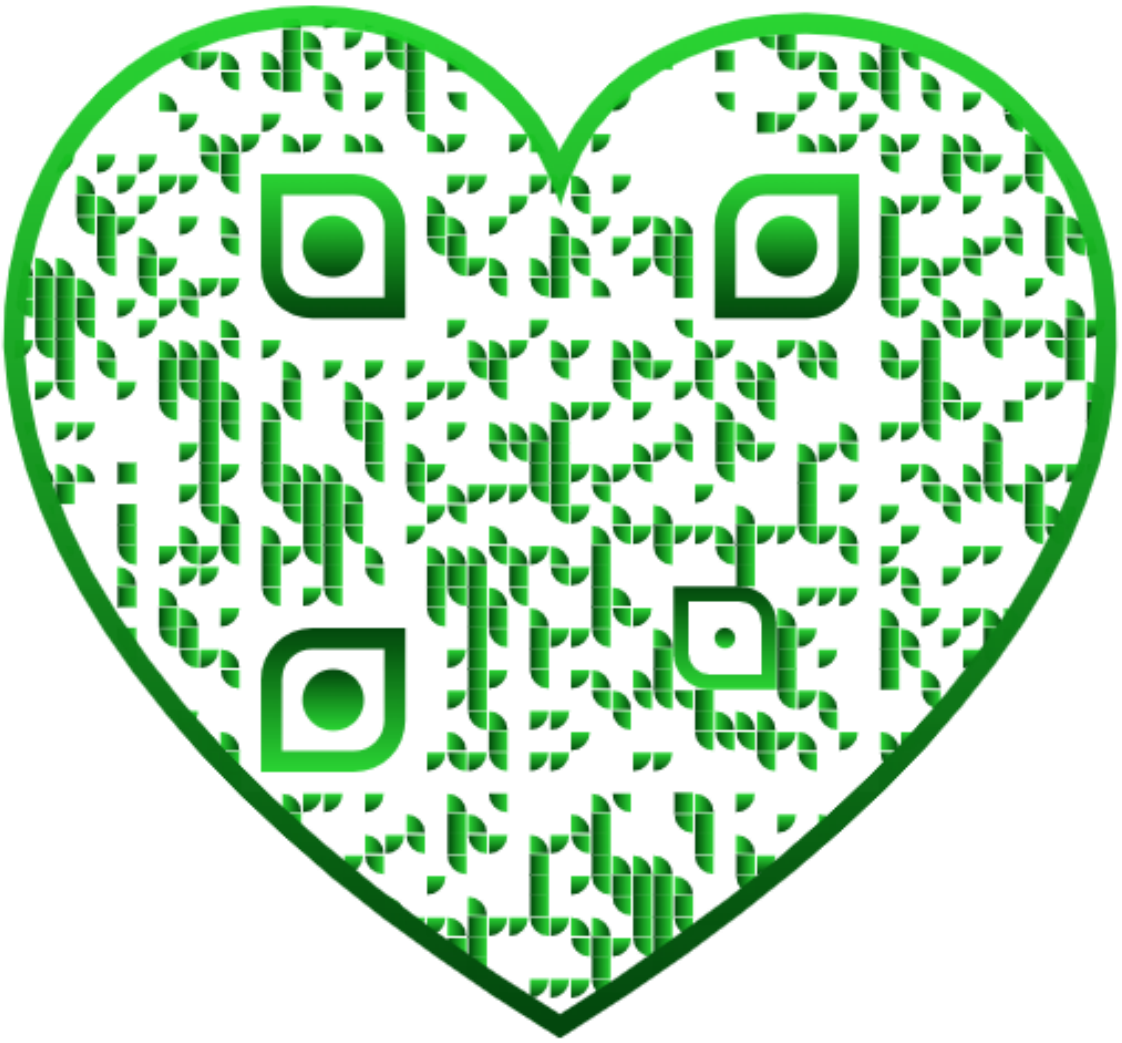
TOMMY BOLIN!

a six-page tribute

GIANT COLOUR POSTER FEATURING RUSH and SCORPIONS

FREE INSIDE

RUNAWAYS!
DIAMONDHEAD!



The official HM charts specially compiled* for Kerrang! from a nationwide survey of 50 specialist shops

SINGLES

1	1	EYE OF THE TIGER **Survivor** Scotti Brothers
2	3	NEW WORLD MAN **Rush** Mercury
3	—	IN THE HEAT OF THE NIGHT **Diamond Head** MCA
4	6	WHO'S CRYING NOW **Journey** CBS
5	7	DANCER **Michael Schenker Group** Chrysalis
6	4	HIGHWAY SONG **Blackfoot** Atco
7	10	PARIS BY AIR **Tygers Of Pan Tang** MCA
8	27	DON'T WANNA LOSE **Y & T** A&M
9	2	LIVING FOR THE CITY **Gillan** Virgin
10	23	ROCK 'N' ROLL FOREVER WILL LAST **Spider** RCA
11	—	STAND BY YOUR MAN **Wendy & Lemmy** Bronze
12	8	ONLY TIME WILL TELL **Asia** Geffen
13	5	YOU'VE GOT ANOTHER THING COMIN' **Judas Priest** CBS
14	12	TOO HOT TO STOP **Rods** Arista
15	—	DAYS OF WINE AND ROSES **Stampede** Polydor

16	—	CRAZY HORSES **Tank** Kamaflage
17	24	ALL ALONG THE WATCHTOWER **Randy California** Beggars Banquet
18	14	PARANOID **Black Sabbath** Nems
19	19	SILVER MACHINE **Hawkwing** RCA
20	—	BLIND MEN AND FOOLS **Tytan** Kamaflage
21	9	RUFF CUTS **Twisted Sister** Secret
22	18	AXE CRAZY **Jaguar** Neat
23	11	ROLL THE DICE **Heavy Petting** Neat
24	13	BLOODLUST **Venom** Neat
25	—	TELL ME THE NIGHTMARE'S GONE **Praying Mantis** Jet
26	22	HOT LOVE IN THE CITY **Rox** Teen Teeze
27	—	STEAMIN' 12" **Anvil** Anvil
28	16	ROCKY MOUNTAIN WAY 12" **Joe Walsh** MCA
29	—	BORED WITH RUSSIA **Budgie** RCA
30	15	LOSING MY GRIP **Samson** Polydor

IMPORT ALBUMS

1	ROCK IN A HARD PALCE **Aerosmith** CBS
2	IN TRANSIT **Saga** Polydor
3	HUGHES THRALL **Hughes Thrall** Boulevard
4	SPYS **Spys** EMI America
5	BEER DRINKERS **Motorhead** Milan
6	IN FOR THE COUNT **Balance** Portrait
7	WIPED OUT (+ Free single) **Raven** Base/Neat
8	HELLCATS Mini-LP **Hellcats** Atlantic
9	U.S. METAL VOLUME 2 **Various**
10	TOO FAST FOR LOVE **Motley Crue** Elektra

ALBUMS

1	—	SIGNALS **Rush** Mercury
2	1	EYE OF THE TIGER **Survivor** Scotti Brothers
3	8	HIGHWAY SONG – LIVE **Blackfoot** Atco
4	18	BLACK TIGER **Y & T** A&M
5	5	LIVE IN LONDON **Deep Purple** Harvest
6	3	THE CAGE **Tygers Of Pan Tang** MCA
7	2	ROUGH DIAMONDS **Bad Company** Swansong
8	7	PICTURES AT ELEVEN **Robert Plant** Swansong
9	4	THE JIMI HENDRIX CONCERTS **Jimi Hendrix** CBS
10	6	BATTLEHYMS **Manowar** Liberty
11	—	ROCK IN A HARD PLACE **Aerosmith** CBS import
12	11	ASIA **Asia** Geffen
13	9	SCREAMING FOR VENGEANCE **Judas Priest** CBS
14	13	IN TRANSIT **Saga** Polydor import
15	16	ESCAPE **Journey** CBS
16	10	THE EAGLE HAS LANDED **Saxon** Carrere
17	17	HEAVY METAL THUNDER **Various** Carrere

18	—	UNDER THE BLADE **Twisted Sister** Secret
19	14	LIVE AT THE ROUNDHOUSE **Pink Fairies** Big Beat
20	12	JUGGERNAUT **Frank Marino** CBS
21	15	THE UNEXPECTED GUEST **Demon** Carrere
22	27	EMOTIONS IN MOTION **Billy Squier** Capitol
23	—	HUGHESTHRALL **Hughes Thrall** Boulevard import
24	21	WILD DOGS **Rods** Arista
25	23	SPYS **Spys** EMI America import
26	20	THE WILD ONES **Cockney Rejects** Arena
27	19	POWERPLAY **April Wine** Capitol
28	—	NO CONTROL **Eddie Money** CBS
29	25	ALDO NOVA **Aldo Nova** CBS
30	24	BEER DRINKERS **Motorhead** Milan import
31	32	IN FOR THE COUNT **Balance** Portrait import
32	30	STEEL CRAZY **Various** Abstract
33	37	WIPED OUT (+ free single) **Raven** Base/Neat import
34	22	GOOD TROUBLE **REO Speedwagon** CBS
35	31	FOR THOSE ABOUT TO ROCK **AC/DC** Atlantic
36	—	HELLCATS **Hellcats** Mini-LP Atlantic import
37	36	U.S. METAL VOLUME 2 **Various** Import
38	26	ONE ON ONE **Cheap Trick** CBS
39	29	NUGENT **Nugent** Atlantic
40	39	TOO FAST FOR LOVE **Motley Crue** Elektra import

LOCAL CHART

Starting next issue, we're expanding our charts coverage still further by publishing local charts in addition to our official national charts.

Club DJs and shops should send their Top 20 to: Charts, Kerrang!, 40 Long Acre, London WC2

**Charts compiled by MRIB*

KERRANG!

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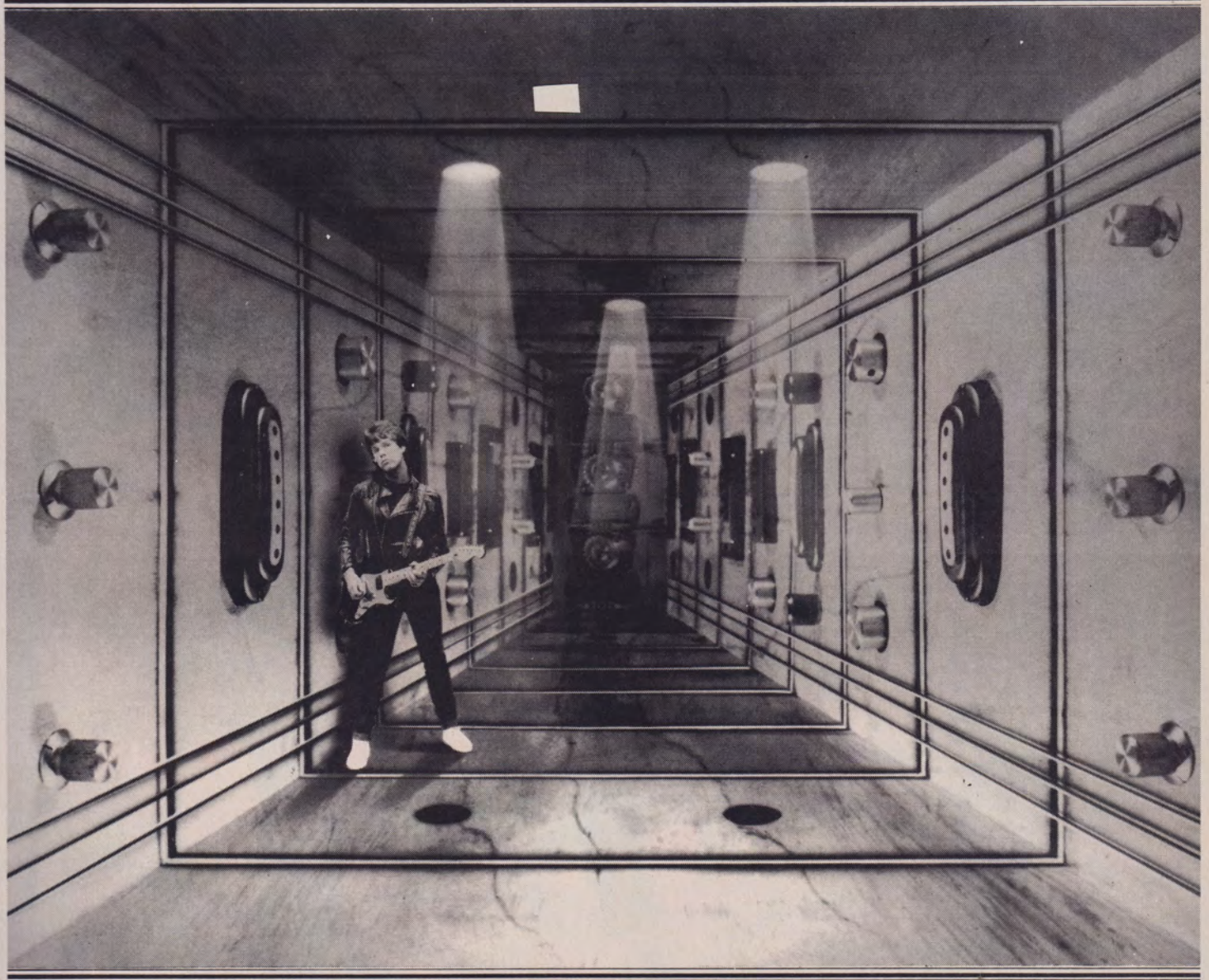

NEW ALBUM
V 2245

Featuring:

Ian Paice: Drums

Neil Murray: Bass guitar Tommy Eyre: Keyboards

LIMITED EDITION Free 3-Track Live E.P. Recorded at The Marquee in August:
"Parisienne Walkways" "Back On The Streets" "Rockin' Every Night"

Album includes the Single "ALWAYS GONNA LOVE YOU" VS 528

Virgin

OUT NEXT WEEK!

NEW WORLD

FOR A man who's just spent the last two hours on a concert stage performing in front of 10,000 ecstatic fans, Alex Lifeson looks remarkably calm and relaxed as he emerges from the band's dressing room.

"Care for a drink – a Martini parhaps?" he inquires politely, sipping on a cocktail and puffing on an English cigarette. The fellow's style is most impressive and his behaviour quite refined. Hints of Fawlty and the Major!

I'm a little taken aback, since I'd anticipated finding the blond axeman somewhat more exhausted after the long show. Rush have only just embarked upon the first leg of their 1982-83 *New World Tour* and one can't help feeling

continues page 6

MEN

On the road with Rush. By STEVE GETT

pic by Fin Costello

from previous page

that it won't be long before Alex and the rest of the band start to feel the strain of on-the-road life.

He agreed: "It's great at the moment because we haven't played for a while and so it's good to actually be back on tour. But it does eventually take its toll. After three months you begin feeling run-down and can end up doing shows that you don't really enjoy. Sometimes you find yourself sitting in a dressing room before going on stage and all you really want to do is sleep or go and vegetate in front of the TV!"

Rush's return to the road is of course due to the release of their new album 'Signals', their first since last year's 'Exit . . . Stage Left' double live package. To these ears the latest platter is one of their finest to date, although I must confess that prior to hearing it my interest in Rush had waned. I'd always been a keen follower of the band up until 'Moving Pictures' but sadly I found that record extremely hard to get into.

'Signals' revitalised my interest in the Canadian trio and after a few spins I eagerly awaited seeing them on stage again. I was fortunate enough to team up with the group in Omaha, Nebraska to catch one of the early dates of the tour. . . .

OMAHA lies deep in the mid-west of America and Rush had arrived in the city at four in the morning having travelled overnight from their gig in Des Moines, Iowa.

By the time I reached the Omaha Civic Centre auditorium early in the afternoon the road crew were busy preparing for the evening's concert while the band caught up on a little sleep back at the hotel. A massive lighting rig was being assembled and it was plain to see that Rush would be putting on a highly spectacular visual display. But then, don't they always?

Eventually messrs Peart, Lee and Lifeson arrived for a soundcheck and listening to them run through a few new tunes was enough to convince me that we'd be in for a treat. Happily I wasn't to be proven wrong for I can safely say that I've never witnessed the band in better form – don't miss them when they tour Britain next spring.

The evening kicked off with a rousing set from Rory Gallagher, whom ironically Rush had supported on one of their early American outings. The Irish axeman went down well with the fans and provided an excellent warm-up for the headliners.

Shortly after nine o'clock, the Rush show got underway and they opened with a vibrant 'Spirit Of Radio'. This was followed by 'Tom Sawyer' and 'Free Will' before Geddy Lee announced that the new record was in the stores and that most of it would be aired tonight.

He did not lie, and aside from 'Losing It' the trio performed the entire album. Best of the new bunch were 'The Weapon', 'Chemistry' and 'Subdivisions' which featured clever celluloid accompaniment. Rush are now employing a lot more films during their gigs, all of which seem to work to good effect.

The rest of the concert comprised material from 'Moving Pictures' as well as the odd tune from 'Permanent Waves', together with 'The Trees' and 'Closer To The Heart'. Old tunes are confined to a medley at the end of the set that features '2112', 'Xanadu', 'Villa Stragnato' and 'In The Mood'.

All four are edited versions but run into each other extremely well. Finally proceedings are brought to a halt with 'XYZ', the sole encore piece. Overall it's an extremely entertaining show that flows smoothly without leading to tedium at any point.

"This set is paced well," declares guitarist Lifeson as we chat after the show. "In fact I think it's the best set we've ever done. It's a bit early to say, since we've only been out for a couple of weeks, but the pacing is very 'up' and it doesn't seem to let down at any point."

I agree with Alex but at the same time I can envisage that a lot of Rush fans might be a little disappointed that there isn't more older material. How does he feel about this?

"Well, I can sympathise with people who want to hear us do more old stuff but there is a limit to what you can actually play during a two-hour set. Now we want to play a lot more of the newer material from 'Permanent Waves' on and it feels good doing the fresher tunes.

"To me things are moving along much better now that some of the older, longer pieces aren't there anymore. Also the show itself has a totally different feel to it. The band has a different appearance, the sound has taken a step forward, everything is much fresher and to tell you the truth I feel really good – almost re-born."

Rush certainly seem to be undergoing a good deal of changes and Lifeson's current image emphasises this fact. When the band first came to Britain in '77 the guitarist cut the quintessential HM guitar hero stance. However these days his hair is very short (almost short back and sides!) and on stage he favours jacket, shirt and tie – hardly metallic! Was it a conscious effort to change his image?

"I don't really know. My hair grows very, very fast so every two months I look different anyway. I just felt like cutting it and in fact I like it a lot shorter. You can only wear satin pants and boots for so long and so nowadays I just dress depending upon the mood I'm in."

Both Alex and drummer Neil Peart have short-cropped barnets and it's only Geddy who has retained his flowing locks.

"Ah he's stuck in the sixties anyway," laughs Alex. "I'm only joking."

Kerrang!: *Did you feel that it was becoming tougher to sustain the attention of your audences from a visual point of view?*

Geddy: "A little bit, yeah. I don't like to be trapped behind my keyboards but a lot of the new material requires me to be there. On the last tour I was able to spend 60% of the time running around but now it's much less. So I think you have to be conscious of the fact that the band is a little static and therefore try to make the visuals a bit more happening."

"You can get used to being liked . . .

pic by Fin Costello

SHORTLY afterwards, Geddy himself enters the room. Although he may take the role of frontman on stage at other times he seems to be a much quieter character and in conversation talks in fairly hushed tones. Our discussion commences with my asking him about the band's strong use of films in their current live shows.

"The basic reason that we've got into using them more and more is that there are a lot of times now that the band is trapped behind gear and sometimes there's not a whole load of action from us. So it helps to add more visuals to keep the people interested."

Do you envisage you'd be playing as much keyboards as you are when you first started?

"Not really. When I initially started playing them I just wanted to use the occasional string line but the thing is that I like writing on keyboards and I feel it gives us somewhere interesting to go to – it's helping us mould our sound into something different than it was before. And I think it's a real bonus. It's one hell of a challenge for me and to tell the truth I do get very excited about using keyboards."

Do you consider yourself a proficient player?

"No, I'm still very much in the dabbling stage. Put me beside any real keyboard player and it's a joking matter' And I don't really pretend that I can play. I can write solo lines and melodies and play basic chord patterns which is really all I need. I certainly don't have any illusions about being a Keith Emerson or anything like that."

Have you found yourself writing a lot on keyboards?

"Even more, yeah. But even before I played keyboards I still wrote more on guitar than bass, simply because even though the bass is a good instrument to write riffs on it's very hard when you're trying to get melodies across. So I'd say that keyboards kind of took the place of my writing on guitar. I feel more comfortable with them and it gives me a different point of view because looking at 88 keys and the way the notes are laid out in front of you is a lot different to picking up a guitar. Being able to play a little bit of keyboards, bass and guitar gives me a whole range to choose from."

Rush's music has sometimes been referred to as 'thinking man's HM' and has always been far more complex than most hard rock bands produce. Does the idea of being commercial ever come into your mind when you're writing?

"As much as we write for ourselves, it's a natural instinct to want to please people but to go beyond that I don't think we're very conscious of it. 'New World Man' (the current single) wouldn't have been on the record if we didn't have four minutes space available. We tend to have pretty strict ideas on how long an album should be and I think that's an important thing to remember."

. . . and that's kind of dangerous"

What specific ideas do you hold on the length of an LP?

"Well basically it's just a matter of value. Our shortest albums are about eighteen minutes a side and that's pretty good value. I couldn't see going below that – it doesn't make sense to me. But at the same time we're recording digitally now and so we do have certain considerations as to how the whole thing's going to sound when we cut it. There you're dealing with quality which is again down to value for money."

So you were actually left with four minutes to fill on 'Signals'?

"Yeah, but at the same time after we finished recording we actually had to cut the album a little quieter than most rock LP's are cut so we could have probably left it out. What it really boiled down to I think was that we'd worked so hard at getting all these slick sounds that we were all in the mood to put something down that was real spontaneous. In the end the whole song took one day to write and record. It's good to put something together like that."

Backtracking a little, what made you decide to put another live album out?

"I guess there were a whole lot of reasons. One was that we felt out live sound had changed so much that we figured we needed to update it on record. I mean 'All The Worlds A Stage' was a whole lot different. But doing a live LP is also a great device to get a sort of hiatus between albums and we really wanted that. We wanted to have a longer gap between albums so that we could do some writing on our own."

The gap was fairly protracted though – didn't it get a bit frustrating?

"It did a bit and I think that's part of the reason we started writing during the mixing of 'Exit Stage Left'. Once you sit down and discuss doing a live album and commit yourself that's it – you're stuck with it. I hate doing them and in some ways I'm almost sorry we did 'Exit'."

Were you conscious of going for more 'sounds' on 'Signals'?

"Definitely. It was a very conscious effort to make this album sound different than anything we've ever done. We got a little scared of being complacent and falling into rut. Recording became semi-automatic with 'Moving Pictures' and although it was a difficult album to make we could achieve that kind of sound real easy. Basically we didn't want to go in and make another 'Moving Pictures' because that' kind of against everything we've ever done."

Having said that, 'A Farewell To Kings' and 'Hemispheres' were fairly closely-linked.

"Well those were all the progressions, but we achieved a sound on 'Moving Pictures' that almost bordered on being slick and that's kind of dangerous for a band like us. So we made a conscious effort not to play it safe and try to experiment in order to change our sound. It was time to inject some fresh blood.

"When you reach the stage of being a successful band there's more and more pressure to stay the same and that is very dangerous. It leads to complacency and pretty soon you end up churning out the same bullshit album after album.

We've always been a fairly experimental band and part of the reason we'll continue to be that way is because of the fear of becoming boring old farts! If you've done something that people like it's easy to go and do it again but to me that's sick."

That suggests that you're very much against the idea of following formulas.

"Most definitely and I think we'll continue to be that way."

Does it ever become a worry as to how your fans will react to the changes?

"Oh sure. I mean you get used to people liking what you do and there is a little fear that when you do something different that everyone's gonna put the thumbs down on it. You can get used to being liked and that's kind of dangerous too. But at the same time if what you're doing is experimental but good then people will still like you."

Does it surprise you that your audience comprises a strong faction of the hardcore denim brigade?

"No because I guess we've grown up in the school of a power trio and even though we do things that are different and experimental there's still an essence of that in our music. Even though our music may have changed there's still a lot of power to it."

Was there ever a danger of success going to your heads?

"I think we got over that real early on in our career. On the first couple of tours we did there was a danger of us getting like that but we realised that making it wasn't going to be easy and that brought us down to earth. You see we didn't have a big smash really quickly. It was a slow thing and we had to work real hard to get where we are today."

Did you envisage just how big the band would become?

"Not really. I think every young musician can relate to this – you have this sort of dream of 'making it' but don't really know what that means. You just go for this blind goal with your eyes closed and your heart wide open and let things happen from there. You've no idea what you're going for and what it'll be like when you get there.

"I don't think any of us realised how far this would go and I don't think we like to think about it either!"

RUSH

Neil Peart

pic by Fin Costello

CHEETAH

ON TOUR WITH

SAXON

SEPTEMBER
6th Newcastle City Hall
[illegible] Newcastle City Hall
[illegible] Glasgow Apollo
[illegible]inburgh Playhouse
[illegible]hester Apollo
[illegible]r De Montfort Hall
[illegible]embly Rooms
[illegible]ne
[illegible]wall
[illegible]ll
29th Bradford St. Georges Hall
30th Hull City Hall
OCTOBER
1st Hanley, Victoria Hall
2nd Oxford New Theatre
3rd Ipswich Gaumont
4th Birmingham Odeon
6th Poole Arts Centre
7th Portsmouth Guildhall
8th & 9th
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Epic

MAYHEM!

BAD BOYS OF ROCK'N'ROLL: Now if you can imagine a more gross-out combination than **Twisted Sister** and **Hanoi Rocks** on the same bill for a debut major UK tour then we'd like to hear about it (or then again, maybe we wouldn't!).

Both parties are now deep in negotiation over which band will have priority usage of the backstage make-up mirror and, barring insurmountable conflicts (clashing mascara colour, that sort of thing), it looks likely that the noisome New Yorkers and the svelte Scandinavians will be joining forces on the road immediately after the conclusion of the Sister's special guest slot on the up-coming Diamond Head tour (see Tour News for details). *Kerrang!*'s breath, baited with anguished anticipation, awaits merely confirmation of this less than holy marriage before resorting to wholesale valium abuse.

Meanwhile, further to the revelations about Hanoi's former drummer, **Gyp Casino** (pictured right, centre) and his untimely departure from the band reported in *Kerrang!* 24, the whole terrible and grisly truth can be told. Apparently, no-one in the band had even spoken to Casino for about four months prior to his sacking except to mutter things like: 'why can't you play any better?', 'why are you doing these awful things to your kit?' and 'who is this Casino fellow anyway?'

In fact, the only member of the entourage who ever addressed him was his roadie and things came to a head when the band were onstage in front of about 3000 people, playing a festival in Scandinavia.

HANOI ROCKS: drummer Gyp (centre) gets the elbow

Incensed with said humper's constant 'fiddling' during the set, guitarist Andy "what, me, viscious?" McCoy landed the boot on the unsuspecting gent causing an enraged Casino to leap gazelle-like over his drums and plug-out the equally bewildered guitarist while the rest of the band and the entire audience looked on.

Needless to say, the drummer's minutes, let alone his days, were numbered. Backstage, he was handed his cards and the suggestion that perhaps he shouldn't bother calling them ... Tough at the top, ain't it?

■ **Robert Plant** has released a limited edition 12 inch single through **Zeppelin's** Swan Song label. The tracks are 'Burning Down One Side' and 'Moonlight In Samosa', both taken from the 'Pictures At Eleven' album and a previously unreleased track 'Far Post'. This will be the first single ever to be released in this country from the Zeppelin camp, the only other previous attempt was the abortive 'special edition' that was to have been sold exclusively at the band's last ever UK gigs at the Knebworth festival in 1979.

■ The troubled saga of **Bernie Marsden** and **SOS** continues with the departure of bassist **Steve Cherry** and drummer **Clive Edwards** almost immediately after their Reading Festival appearance. A spokesman for Marsden said that after running a tape of the concert "It just wasn't there".

This is the second major change in the band since their formation earlier this year. Only a few weeks ago, vocalist **Tommy Jackson** was replaced by ex **Last Flight** pilot **Bob Hawthorn**. But Marsden's management wish to stress that this will not mean the end of the band. One major Japanese deal is currently being finalised, and there is reportedly a lot of interest from a major US label.

■ Unofficial word has filtered back via *Kerrang's* man on the spot in France that **Trust**, the country's premier HM band, have called it a day. Despite their success in their native land the split has occurred due to apparent ego problems between vocalist **Bernie Bonvoisin** and guitarist **Nono**. All will be revealed in a soon-come feature with drummer **Niko McBrain.**

■ It now seems confirmed that original **MSG** vocalist **Gary Barden** will rejoin the Schenker band as permanent replacement for **Graham flasher Bonnet**. Financial details are still to be confirmed but no problems are foreseen. Whatever, Gary will be undertaking the next British MSG tour and has already completed two German festival dates in Munich and Nuremburg. None of the tracks recorded with Bonnet will be overdubbed by Gary and the album 'Assault Attack' will be released in its original form.

■ **Blackfoot** are now back home in the States writing material for their new album and playing the odd gig. They hope to return to Britain before the year is out.

■ News of two of WEA's best HM bands. Stalwarts **AC/DC** will follow their UK tour by returning to the studios to record fresh material in the new year. Meanwhile **Vandenberg** will have their much praised debut album available in Britain by mid-October.

BILLY SQUIER VIDEO and PIC DISCS to be won!

ANSWER the questions below and you could win a copy of the amazing new Billy Squier video 'Live In The Dark'. The first correct postcard out of the bag will ALSO get a copy of Billy's acclaimed new album 'Emotions In Motion' AND a picture-disc of the new single of the same name. The next 25 correct entries will get picture disc singles. Ain't we good to you?

So here we go with the brainteasers:

1. Billy's biggest hit so far was called 'The .....'

2. What was the title of his first solo LP?

3. Which famous artists painted the portrait on the cover of 'Emotions In Motion'?

Answers on a POSTCARD only to: Billy Squier Competiton, PO Box 16, Harlow, Essex.

NEW YORK

■ After playing a disastrous gig at New York's Pier 84 outdoor venue, **Cheap Trick** turned up the following night as 'surprise guests' at the more intimate Ritz club and played a superb set in front of a packed crowd. The band have a reputation for inviting famous faces to jam with them on stage and who should turn up at the Ritz but **Aerosmith's Steven Tyler**. The legendary frontman was in fine form and aired his vocal chords on rousing renditions of **John Lennon's** 'Cold Turkey' and **The Beatles'** 'Day Tripper'. Doubtless Tyler was keen to get in some practice for Aerosmith's forthcoming US tour which starts later this month. British dates from the band can be expected in early '83.

HOLLYWOOD

■ **Ted Nugent** was slightly injured during a Florida off-road race when part of his car decided to do an axle solo. The offending axle dropped off and Ted dropped out of the race after getting a bit tossed about. The Jacksonville hospital where they took him says he-s noisy but fine.

■ **Joan Jett** tells us she's ignoring **Ronnie Reagan's** sanctions against the Commies and going to play a gig behind the Iron Curtain. She's setting up a date or two in East Germany.

■ Meanwhile everybody seems to be re-discovering the **Runaways**. Not only does half the world claim to be rereleasing all their early material now that **Joan's** shown she can make people a few bob, but her former colleague in the band, Runaways blonde lead guitarist **Lita Ford** (pictured right), has landed a solo record deal here with Polygram. The same label the girls used to be on.

■ When **Riot's Rhett Forrester** came down with a disgusting illness on tour (and he hadn't even been **near** Ozzy) the doc told him to lay off the liquor, before decided it would be too much of a shock to his system. Reckons Rhett, "My blood's been 90% alcohol for more than five, ten years now." Talking of shocks to the system, Rhett managed to get himself mugged in New York while waiting for a taxi to take his inebriated being home from a party. The muggers got his wallet, but not before dragging him halfway down the street, what with it being in a moneybelt. Rhett survived with an injured back. A few bottles should cure it.

■ **Sammy Hagar's** working on a follow-up to 'Standing Hampton'. The working title's (is this rude too?) "Three Lock Box."

■ **Rob Halford's** hired a Penthouse Pet to help him relax and prepare for **Judas Priest's** biggest-ever tour of the Colonies. For the first time yet, the band will be headlining every date, starting in Bethlehem Pennsylvania, all through America and up into Canada, with the highlight being their first appearance at Madison Square Gardens in New York. They've also got a nifty new video, done by the guy who worked on the **Sex Pistols'** 'Great Rock and Roll Swindle'. As far as their record company here's concerned, this is going to be the tour to make them megastars in the States.

pic by Chris Walter

LITA FORD: Solo LP for Polygram

■ **Pat Benatar** played an unannounced and rabid gig at the tiny Country Club as a warm-up for her co-headlining slot at the massive "Us Festival" near L.A. In between she's been finishing off a new album called 'Get Nervous', due late October.

■ The new **Bruce Springsteen** album probably won't do much for rock and rollers. It's all acoustic, a solo effort called 'Nebraska'. Lots of songs about cars though: just two titles, 'Used Cars' and 'Highway Patrolman', get the picture?

■ As soon as **April Wine** get back from doing the German festivals, they embark on a massive American tour.

■ We hear at *Kerrang!* that **Billy Squier** – on tour with Queen – doesn't go to the band's parties and even stays in a separate hotel from his group. Not a snob by any means, Billy just doesn't want to be bothered by groupies, and doesn't want to spoil anyone else's fun! And at Queen's last idea of fun, their party attracted the likes of **John Lydon, Ian Hunter, Frank and Moon Zappa, Irene Cara** of 'Fame' and a host of transvestites.

LAURA CANYON

■ When **REO Speedwagon** played in Denver, Colorado recently the top local DJ was so upset that he wouldn't be able to meet the band after the show that he decided to make a stand by climbing a nearby mountain and remain there on the day of the concert! Learning of the man's foolish plans REO's **Kevin Cronin** and **Gary Richrath** decided to go one better and hire a helicopter to pay him a surprise visit. However a sudden storm prevented them from making a landing and caused the jock to make a quick dash to ground level. Imagine the look on his face when he was confronted by the band members when he got there ... the things people will do for a backstage pass these days!

■ While **Ozzy Osbourne** has been taking a well-earned break from touring, bassist **Rudi Sarzo** has been playing with top LA session drummer **Frankie Banali**, whose skinbeating services can be heard on the debut **Hughes-Thrall** album. Whether a permanent working unit will evolve remains to be seen.

■ Also in Los Angeles, **Supertramp** are hard at work completing a new studio album, their first since 'Breakfast In America'. **Styx** have also been recording since the end of July in Chicago but there are no release dates set for either album.

■ **Edward Van Halen** enthusiastically told Kerrang! that he's managed to secure a recording deal with Warner Brothers for his favourite guitarist **Allan Holdsworth**. Eddie first met his 'hero' at LA's Roxy club earlier this year when he jammed on stage with him and they've since become good pals. In fact the Van Halen axeman may well be co-producing Holdworth's debut LP for Warners depending upon whether he has enough time in between the band's current marathon tour. Incidentally the mighty VH are set to come to Britain in January.

■ Ex-**Riot** vocalist **Guy Speranza** seems to have temporarily abandoned his career as a rock'n'roller and is currently working in New York as an exterminator, going round to people's homes and getting rid of unwanted mice, rats, roaches etc.

STEVE GETT

TOUR DATES

ASIA have added a second date at Wembley Arena to cope with the "overwhelming ticket demand". The second show is on October 28 at 8:00pm. Ticket details are the same as printed in Kerrang! 25.

DIAMOND HEAD, who have a new single out on MCA 'In the Heat of the Night' undertake a major headlining tour at the end of this month. The dates are: Manchester Apollo October 28, Newcastle City Hall 29, Glasgow Apollo 30, Middlesborough Town Hall 31, London Hammersmith Odeon November 1, Sheffield City Hall 2, Ipswich Gaumont 3, Derby Assembly Rooms 4, Oxford Apollo 5, Bradford St. Georges 7, Bristol Colston Hall 8, Birmingham Odeon 9, Portsmouth Guild Hall 10.

Tickets for all the shows are priced at £3-50 and are on sale now at the respective box offices and all usual ticket agencies. Tickets for the Derby gig are also available from Select-a-disc Records in Nottingham.

The band also have an album released to coincide with the tour. The album carries the handle 'Borrowed Time' with Sean Harris and Brian Tatler sharing the writing credits, and is produced by Mike Hedges. The track listing is as follows: Side 1 – 1) 'In The Heat Of The Night; 2) To Heaven From Hell; 3) Call Me; 4) Lightning To The Nations; Side 2 – 1) Borrowed Time; 2) Don't You Ever Leave Me; 3) Am I evil?

BUDGIE, having completed a tour of Poland and a headline spot at Reading, undertake a six week trek around the country taking in the following dates: Dublin Francis Exavier Hall October 29, Belfast Ulster Hall 30, Oxford Apollo November 2, Lowestoft South Pier 3, Gravesend Woodeville Halls 4, Farnborough (Hants) Recreation Centre 6, Ipswich Gaumont 7, Sheffield Lead Mill 11, Middlesborough Town Hall 12, Manchester Apollo 14, Hanley Victoria Halls 18, Colwyn Bay Pier Pavilion 19, St. Albans Civic Hall 27, Cardiff University 29, Birmingham Odeon 30, Bradford University December 4, London Hammersmith Odeon 7.

DEALER play the following gigs: Guildford Wooden Bridge October 7, Alfreton Black Horse 29 and Luton Technical College November 13.

DAWN TRADER continue their mammoth trek around the Midlands with the following gigs: West Bridgeford Test Match October 8, Nottingham Hearty Good Fellow 10, Heanor Miners Welfare 13, Nottingham Hearty Good Fellow 17, Nottingham University Battle Of The Bands 20, Nottingham Hearty Good Fellow 24, Nottingham Zhivagos 27, Darley Dale Northwood Club 29, Nottingham City Hospital Leisure Centre 30, Nottingham Hearty Good Fellow 31, Stamford Danish Invader November 4, Nottingham Hearty Good Fellow 7, Alfreton George Hotel 12, Nottingham Hearty Good Fellow 14, 21 & 28, & December 5, Beeston Charlie's Barn 6, Chesterfield Brimington Tavern 11, Nottingham Hearty Good Fellow 12, Stamford Danish Invader 16, Mansfield High Oakham Rock Club 17, Nottingham Hearty Good Fellow 18 & 19, Nottingham Rock City 23.

CHINATOWN, despite being reduced to a four-piece following the departure of guitarist Pat Shayler, have gigs at Birmingham University October 14, Oxford Penny Farthing 15, London Marquee 19, Whitehaven Whitehouse 21, Sunderland Mecca 22, Bristol Granary 30, and Retford Porterhouse November 5.

KAMIKAZE are a four piece band comprising Dave Dufort on drums, Roger Marsden vocals, Richard Vernon bass and Chris Mallia guitar, who all have numerous HR outfits to their credit will be appearing at the following dates: East Ham Ruskin Arms October 14, Gravesend Red Lion 22, Bethnall Green Green Gate 31, Hitchin Airman November 5.

720 have lined up a couple of dates this month with more to be announced. So far they have: London Dingwalls (with Turbo) October 11, Oxford Penny Farthing 16.

Billy Squier

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THE HATCHET JOB *the fax behind the charts*

Geddy's Take Off

RUSH, currently standing at the top of the Kerrang! albums charts, are Canada's chief heavy metal exponents. Their lead singer – **Geddy Lee** – has already achieved a top 10 US single this year, but not with Rush. He was the lead vocal on a song by Bob & Doug McKenzie – two fictional TV comedians from a series called "SCTV" – called 'Take Off'. **Geddy Lee** apparently adores the programme and subsequently took up the challenge. The LP, 'The Great White North', featuring the Rush vocalist's novelty performance, can be found on Mercury Records in the UK.

Peterik's No Stranger

JIM PETERIK – Survivor's mainman – is no stranger himself to chart success. He previously led a popular US rock band from the sixties and early seventies called **Ides Of March**. Their three biggest US hit singles (all featuring Jim Peterik) were:
Vehicle (Warner Bros.) 1970
You Wouldn't Listen (Parrot) 1966
Superman (Warner Bros.) 1970.

Of these, only 'Vehicle' scored in the UK, staying on the chart for nine weeks. Obviously 'Eye Of The Tiger' has been the most successful single and album venture for Peterik, the 45 reaching the top of the American and British charts simultaneously.

Going once, going twice . . .

'PARANOID' by Black Sabbath, currently standing at number 18 in a very competitive Kerrang! HM chart, now looks set to achieve national chart status for the third time. It was originally a hit in August 1970 when it achieved a remarkable 18 week stay on the chart, peaking at number 4. Upon its first re-issue in August 1980, notched up a further 12 weeks reaching number 14. This classic single's current picture disc and 12" forms should push it into the national chart to add to the 7½ months that it has already clocked up in the last 12 years. Sabbath's other chart singles successes during this time have been (in order of merit):
1 Paranoid (1970/80/82)
2 Neon Knights (1980)
3 Never Say Die (1978)
4 Hard Road (1978)
5 Die Young (1980)
6 Mob Rules (1981)

Asia major

ASIA, whose self-titled LP has been a strong and consistent seller on the Kerrang! chart since its inception, will now become the most popular album act of the year in the United States. Their debut album, has been on the US LP chart for 22 weeks, the majority of which have been perched on the number 1 position. In the UK, supposedly the group's home territory, its success has been modest in comparison. Although it has remained on our national chart for the same number of weeks, it has yet to pierce the top 5. The success of the current (re-issued) single 'Only Time Will Tell' (already featuring in the top twenty of the heavy metal chart) may inspire such a feat for the album.

Lizzy discography

SINGLES
Decca F 13208 Dublin/Remembering Part II/Old Moon Madness/ Things Aren't Working Down On The Farm (August 1971)
Decca F 13355 Whiskey In The Jar/Black Boys On The Corner (November 1972)
Decca F 13402 Randolph's Tango/Broken Dreams (May 1973)
Decca F 13467 The Rocker/Here I Go Again (November 1973)
Decca F 13507 Little Darling/Buffalo Girl (April 1974)
Vertigo 6059 111 Philomena/Sha La La (October 1974)
Vertigo 6059 124 Rosalie/Half Caste (June 1975)
Vertigo 6059 129 Wild One/For Those Who Love To Live (November 1975)
Vertigo 6059 139 The Boys Are Back In Town/Emerald (April 1976)
Vertigo 6059 150 Jailbreak/Running Back (July 1976)
Vertigo LIZZY 1 Don't Believe A Word/Old Flame (January 1977)
Vertigo 6059 177 Dancing In The Moonlight/Bad reputation (August 1977)
Decca F 13748 Whiskey In The Jar/Vagabonds/ Sitamoia (January 1978)
Vertigo LIZZY 2 Rosalie/Cowgirl's Song/Me And The Boys (April 1978)
Vertigo LIZZY 3 Waiting For An Alibi/With Love (February 1979)
Vertigo LIZZY 4 Do Anything You Want To/Just The Two Of Us (June 1979)
Vertigo LIZZY 5 Sarah/Got To Give It Up (October 1979)
Vertigo LIZZY 6 Chinatown/Sugar Blues (May 1980)
Vertigo LIZZY 7 Killer On The Loose/Don't Play Around (September 1980)
Vertigo LIZZY 077 Killer On The Loose/Don't Play Around (with free single: Chinatown/Got to Give It Up) (September 1980)
Vertigo LIZZY 8 Are You Ready/Dear Miss Lonely Hearts/Bad Reputation (April 1981)
Vertigo LIZZY 812 Are You Ready/Dear Miss Lonely Hearts/Bad Reputation/Opium Trail (April 1981)
Vertigo LIZZY 9 Trouble Boys/Memory Pain (July 1981)
VERTIGO LIZZY 10 Hollywood (Down On Your Luck)/The Pressure Will Blow (February 1982)
Vertigo LIZZY 10 Hollywood (Down On Your Luck)/The Pressure

ALBUMS
Decca SKL 5082 Thin Lizzy (April 1971)
Decca TAS 108 Shades Of A Blue Orphanage (March 1972)
Decca SML 5170 Vagabonds Of The Western World (September 1973)
Vertigo 6360 116 Night Life (November 1974)
Vertigo 6360121 Fighting (August 1975)
Vertigo 9102 008 Jailbreak (March 1976)
Decca SML 5249 Remembering – Part 1 (August 1976)
Vertigo 9102 012 Johnny The Fox (October 1976)
Vertigo 9102 016 Bad Reputation (September 1977)
Vertigo 6641 807 Live And Dangerous (June 1978)
Vertigo 9102 032 Black Rose (April 1979)
Vertigo 6359030 Chinatown (October 1980)
Vertigo 6359 083 Renegade (November 1981)
Decca TAB 28 Rockers (December 1981)

GILLAN: it's all done with mirrors.

GILLAN
'Magic'
(Virgin V2238)

AN EXTRAORDINARY piece of work emerges in the midst of this excellent, original album. Called 'Demon Driver' it represents creative rock writing at its best. And at a stroke it revives the concept of rock as something more than a peg for posturing. For too long the experimental thrust has come from the electronic pop camp. Now a hard core rock band looks beyond obvious riffiing.

Much of the credit lies with keyboard player Colin Towns. This is not to detract from Ian Gillan, whose vocal powers are tested to the full in a series of high powered songs. And there is driving instrumental excitement as well, like 'What's The Matter' which kicks off with a Gillan scream and Janick Gers gouging out great gobs of guitar venom. But the emphasis here is less on macho guitar and more on subtle twists to the musical dialogue.

Producer Mick Glossop has enhanced the sound with some clever use of phasing in particular on Mick Underwood's drum intro to 'Bluesy Blue Sea'. And all the way through Colin's keyboards which include touches of Hammond organ, provide an orchestral backdrop, with added punch from the drums and John McCoy's omnipresent bass. There are lots of good songs, like 'Caught In A Trap' and 'Driving Me Wild' but the seven minute epic 'Demon Driver' tends to dwarf everything else with its galloping dramatic pace and evocation of hellfire and devilry. The band play as if they were working in a club rather than a studio with a sense of rising tension. One stabbing phrase reminds me of Bernard Herrman's score from 'Physcho'. In this context the inclusion of Stevie Wonder's Living For The City' makes sense. Not a good choice for a single, but a piece of contrast within an album which deserves close attention.

CHRIS WELCH

TWISTED SISTER
'Under The Blade'
(Secret SECX9)

EXPERIENCE. In heavy metal terms, that's what counts above all else. Some 15 years old dole-queue dandy may be able to pick up a synth and electrodoodle his way into a recording deal. But when you came up against the best HM, it's invariably slammed out by bands who've been around a while and have honed down their act to professional perfection.

Is it any wonder then that the current crop of new HM heroes (Anvil, Rods, Y&T, Cockney Rejects, Blackfoot etc) are pumping out far better albums than the long-forgotten NWOBHM mavericks of metallica in the late seventies? The answer is a resounding NO. Each of these has paid their dues to club-land experience and are all the better for it. And in this respect Twisted Sister leave the rest standing in the starter's gate. Their years spent cranking THAT ACT into a modern orgasm of barbaric intensity and eye-liner eruptions has paid off handsomely with this, the band's first ever LP release. For have no doubts, 'Under The Blade' (it should have been called 'Metal Mascara', surely?!) is a monstrous amalgam of amoral thrash 'n' ravings.

The opening chuddering of 'What You Don't Know' soon puts the boyzz into a proper perspective. No New York music theologists, the only bars this fivesome know anything about are the sleazy sort, where you can hang around getting stoned and pulling the chicks or the fellas. And it's exactly this low-life sense of paaaaartying that convincingly imprints itself on memorable tracks from 'Run For Your Life' to 'Bad Boys For Fock'N' Roll' and 'Sin After Sin' to 'Shoot 'Em Down'.

If you thought that comic-strip glam!-trash!-shock!-metal went into permanent decline when Kiss started to swap platform boots for orchestras, then this is the album to restore your faith in the MEGAPOUT. Snider's snotty sleaze-house sinners are guaranteed to make it big (no, make that BIG). And after putting up with the twee, dumbo twitterings of the so called 'new wave of British glammers' (Cloven Hoof, Wrathchild, Rox etc), it's sooooo nice to hear a band deliver the metallic comic schtick the way it should be pounded out – LOUD 'N' NASTY!

MALCOLM DOME

SPYS
'Spys'
(EMI America ST 17073)

IF, LIKE ME, you make attempts to become a musical know-all by sifting through endless copies of that excellent mag 'Billboard', you will have already discovered Spys, a band whom I boldly predict will be the next American supergroup. This debut album is already the hottest new release since the Foreigner/ Boston efforts and is chalking up US playlist add-ons with the ease of Botham notching up another century.

It ain't in the slightest bit surprising that Spys contains two former Stalwarts of Foreigner, bassist Ed Gagliardi and keyboard supremo Al Greenwood, who both have inside knowledge on how to become Superstars overnight. Their link with vocalist John Blanco, drummer Billy Mike and hard rockin' guitarist John DiGaudio has produced one helluva band and this debut really is something mighty special, which will be remembered as the one that started it all in a coupla years time when Spys are packing 'em in faster than a Kellogg's factory floor worker!

'Spys' is an epic album, grandiose in every way but never overblown to the point of pretentiousness, which puts them ahead of Kansas, who occasionally go overboard on complexities. Kansas – like they are, however, take a listen to 'Ice Age' or 'Danger' both multi-layered in stunning Greenwood synth and piano lines

BUDGIE: at prey.

which are finger lickin' good, and you'll notice that song structures do bear striking similarities to Walsh -era Kansas.

Yet don't form the impression that Spys are purveyors of wimphem – there's none of that in evidence because John Di Gaudio positively burns through all the irrepressible melodies which come so naturally to the band and 'backbone' is thus a highly relevant term in the Spys vocabularly. Then again, the fact that all five group members have excellent vocal ability means that essential professionalism and class is rippled through this lp just like 'Blackpool' is on (hard) rock!

Spys could mean all things to all men and without a doubt, the bare spaces on these five guys walls will soon be filled 'cos platinum albums are ten a penny for 'em. You read it here first – the New Wave Of American Hard Rock.

HOWARD JOHNSON

COCKNEY REJECTS 'The Wild Ones' (AKA I)

THE GREATEST tragedy of '82 (aside from Coe's 800 metres failure) might well turn out to be the almost complete disappearance of this sensational stormraiser. The Cockney Rejects, once the most militant of all the new punk bastions, have come up with an absolute epidemic of snotty, loutish, uncouth rock 'n' metal. And 'The Wild Ones' deserves to be heard from Newcastle to Southampton and Glasgow to Devon.

Forget about Rock Goddess signing to A&M. They can never hope to match the sheer minimalist missile-launching magnitude of the Rejects. Not that, I've anything against the Goddess, you understand (in fact they've great potential!), but well, the fact that all the girls' releases will get maximal exposure from the wheeler-dealers of A&M, whilst the Rejects will be lucky to get any sort of publicity for this album just confirms my suspicions that the majority of labels wouldn't know a hot HM act if it sat up and spat in their eye!

And that is exactly what the Rejects do here. Led by the staunchly loonhouse vocals of Jefferson Turner (makes a change from Stinky, eh?) and the unbelievably overpowering axe work of Micky Geggus (Richie who?), this lot pour on 'the agony' in a way so reminiscent of early Iron Maiden – you know before the latter ditched Di'Anno for Dickenson, the Ruskin Arms for Madison Square Gardens and glad-time rock for medium-weighted AOR.

You want all-out war? Try a taste of 'Way Of The Rocker' or 'Satellite City'. You want melodic mayhem? Look out for 'City Of Lights', 'Rock 'N' Dream' or 'Let Me Rock You'. For, make no mistake, this ain't no collection of heavied-up Oi-manship, but rather a well-produced (hats off to Pete Way) example of why British HM remains the finest in the cosmos.

MALCOLM DOME

BUDGIE 'Deliver Us From Evil' (RCA LP6054)

SIX YEARS ago Budgie seemed set to take on the world. Burke Shelley and his boys enjoyed real popularity with their brand of three piece Heavy rock which was as entertaining and effective as it was simple and unpretentious. Albums like 'In For The Kill' and 'Bandolier' regularly made the charts, long tours climaxed with sold out successes at major London venues while the United States looked ready to fall at their feet. Sadly it didn't work out that way. Punk judged Budgie defunct and when the Welshmen returned from too long away across the Atlantic – with an album of rare insignificance – their fan following melted away.

But six years later Budgie look about ready to try for the Big one all over again. Only this time they stand a much better chance. It's not the same band, of course. Little Burke Shelley – he of the knock knees and the reedy voice – still plays the bass and big Steve Williams sits behind the drumkit yet. But the bluesy innocence which was lead guitarist Tony Bourge's trademark has been replaced by the sophistication and style of former Georgo Hatchetman John Thomas. And it should help Budgie to the Big Bucks they've always deserved. If 'Deliver Us From Evil' doesn't spawn at least a couple of genuine hit singles and International Acclaim then there's no more justice left in rock 'n' roll.

It is quite simply the best British Heavy Metal album I've heard this year. But there's more to it than that. Too many of our bands seem to believe that power alone will bring them glory. But there are only so many headbangers around. If a band wants to work and survive in these harsh monetarist times then they have to appeal to a wider audience and sell to a market more attuned to melody than mere muscle.

Budgie must be aware of this fact for, with this album, they have made a conscious effort to broaden their horizons. They've enrolled the services of an American producer Don Smith (who numbers Pat Benatar among his clients) and an ace synthesizer specialist in Duncan McKay.

The result is a collection which not only sounds fantastic but bristles with great songs and exquisite often Who-like arrangements. Obvious single shots like 'Bored With Russia' and a galloping 'Hold Onto Love' are pushed into the background by beautiful ballads like 'Flowers In The Attic' and a John Lennon-like 'Alison'. McKay goes to town on these tracks, faking up orchestras here and string quartets there but John Thomas' stinging lead guitar and a curious yearning in Shelley's voice save Budgie from falling into the pomp swamp. Rather they've come to maturity, their old integrity intact but their music measured against a world where you must sell records or die.

Budgie died once but they managed to claw their way back. I don't imagine they want to die again. If they keep making albums as good as this one then they can rest assured on that score.

CHAS DE WHALLEY

SPIDER 'Rock 'N' Roll Gypsies' (RCA)

WELL . . . YES, and here we go again. OK, OK, so this has already been reviewed (way back in May – Kerrang 15) but all but the very dimmest of you will have noticed that this, Spider's debut album, never hit the record racks as threatened. To cut a long story short, the band switched labels right at the eleventh hour and so the release has been postponed until now. October 8th to be precise.

So here it is then . . . the new improved version. Yes even better VFM as the "rather unnecessary cover" that I criticised last time around ('Born To Be Wild'), has been removed and replaced by not one but *two* other tracks. First comes 'Part Of The Legend' – the track currently knockin' 'em dead all over Europe as the backing tune to the Levi's TV ads there. (Well if it wasn't tea it *had* to be denims didn't it?) The other new cut is 'Did Ya Like It Baby?', a less than subtle little ditty about . . . well, . . . not tea. Already a firm favourite live of course, it's delivered here with much of the Slade-type gusto (although there's no sweeties or ciggy papers with this version) that had made it so popular.

Elsewhere this album is just packed to the gills with all those tunes you know and love so well. Hell!! Surely I don't need to tell you what they sound like . . . the logistics behind Spider speak for themselves. Six years of gigging mean they must have played to just about every Kerrang reader (and several of their uncles too) at *least* once. So if you haven't seen or heard of them by now just let me say you're missing out on a whole lot of FUN and, a certain twenty-year-old-band aside, The Best Of British Boogie.

All that remains for me to say is here it is at last – all the hits and more. Rough 'n' ready, raw 'n' raucous . . . love 'em or loathe 'em you'll certainly never stop 'em.

NIEL JEFFRIES

VARIOUS ARTISTS 'U.S. Metal Volume II' (Shrapnel 1002 Import)

JUST WHEN you thought it was safe to turn the stereo back on . . . along comes the second installment of Mike Varney's one-man campaign to father a new generation of US axe barbarians.

You may well recall that last year, Varney and his solo operation Shrapnel were responsible via 'Volume I' for introducing some of the finest young hard rockin' guitarists around to metal audiences on both sides of the Atlantic. Well, with 'Voll II', he's once again come up trumps with another ten-track extravaganza of fuel-injected, high-grade mean gasoline from the likes of Hawaian quartet (!) Vixen, Canadian dambusters Exciter, Portland canines Wild Dogs and Varney's own outfit, Cinema.

In essence, I can't really say that 'II' is a better showcase than 'I'. Both LPs show the bands featured as convincing purveyors of agreeably tight 'n' crisp music. The difference between the two releases lies in the fact that whereas the debut effort went rather overboard on upfront guitar histrionics, this time around all the axe-work is put into a more band-related framework.

Nonetheless, don't be fooled, fretboard fighters such as Wild Dogs' Jeff Horton, Culprit's John DeVol plus Kjartan Kristofferson, and solo performer Mike Batio display a degree of technical and pyrotechnical efficiency the like of which should amply put to shame those over-exposed mediocrities who seem to grace many of the UK's better-known bands these days.

My one doubt concerning 'Volume II' is in the presence of those New York monsters, the Rods. As Varney has ostensibly set out to bring unknown acts to public attention, using up valuable vinyl space on a band (albeit excellent) already internationally known seems out of step with Varney's philosophy. Still, that's an irrelevant quibble when put up against the poetically LOUD delights of this LP.

MALCOLM DOME

OUR PRICE RECORDS OUR PRICE RECORDS OUR PRICE RECORDS

BOW WOW

Kyoji Yamamoto

THOUGH KNOWN here only through a gig at London's Marquee and a highly entertaining appearance at this year's Reading Festival (a first for an Asian band), Bow Wow are Japan's no 1 heavy rockers and have been for the past six years. Formed in 1976, the band – Mitsuhiro Saito (guitar), Kenji Sano (bass), Toshihiro Niimi (drums) and Kyoji Yamamoto (guitar/vocals/wig) – have now released 11 albums (plus a solo LP from Kyoji), and supported the likes of Kiss and Aerosmith at the Budokan. At present, the four are touring their home territory to promote 'Asian Volcano', the latest Bow Wow release, but no further British/European gigs are scheduled as yet. We'll keep you informed.

pic by Justin Thomas

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Poole Arts Centre	13th	Norwich East Anglia University	27th
Leeds University	16th	Oxford Poly	29th
Edinburgh Playhouse	18th	Leicester University	30th
Newcastle City Hall	19th	Sheffield Lyceum	31st
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"We're not a bunch of old farts!"

– Toto man's shock claim

STEVE LUKATHER is unquestionably one of the most prolific axemen on the current rock scene.

When he's not writing, recording or touring with Toto, the Californian guitarist spends most of his spare time doing session work for a wide variety of artists – Elton John, Aretha Franklin, Olivia Newton-John and Earth Wind & Fire are just a few of the top names who've asked him to play on their records.

Big deal, you might think, but the fact that Lukather is still only 24 gives him a pretty impressive track record. The other members of Toto also do a lot of work outside the band but Steve finds it aggravating that they are continually branded as just a collection of Los Angeles session musicians.

"I hate it man!" he emphatically declares. "In fact we all do because it makes us seem like a bunch of old farts who sit in chairs and read music all day long. We do sessions because we like to man and I particularly enjoy being able to do them because it saves me sitting around on my ass doing nothing when the band isn't busy. But the annoying thing is that people tend to forget that we do actually function as a band. We're just musicians that love to play man!"

Toto first came to the fore towards the end of the 70's when they scored a big hit with the song 'Hold The Line' from their debut album. Initially the band began playing together during high school days and, aside from the odd personnel change, the nucleus of the line-up has remained intact ever since. A further three studio albums have surfaced since the first LP came out, the latest being '4' which marked the group's return to touring in America earlier this year.

"It was great to get back out on the road again man," states Lukather. (His habit of adding 'man' to the end of almost every sentence is more than a little irritating, I must confess. I was forced to endure it and so shall you!)

"The thing is, I get a real kick out of playing live man. Unfortunately it wasn't feasible for us to tour last year from a financial point of view, basically because the last record didn't do as well as the others."

The album in question was 'Turn Back' which, to these ears, was a pretty damn good elpee. The fact that it didn't enjoy as much success as might have been anticipated was a little surprising and I asked Steve why he thought it failed to hit the target.

"There wasn't a hit single man, and that's what you need to get airplay in order for people to hear your record and want to go out and buy it. It's a drag and it shouldn't be that way but what can you do? I actually thought 'Turn Back' was a fairly good LP. But at the same time it was a turning point for us. We were real confused as to what direction we should take man. With '4' we didn't consciously sit down and think about aiming in any particular direction and I think it worked to let the music take its own course."

How long did '4' take to record?

"Nine months, just like our first album – so I guess that was a good omen! We took a lot of time man and actually spent a lot of our own money because we really believed in what we were doing. A lot of the time people presume that we're a bunch of millionaires living it up in LA but that's a bunch of shit man! We work real hard at what we do man."

Toto's efforts in the studios this time around certainly paid off and in fact they've enjoyed a good deal of American chart success with the current album. The tune 'Rosanna' scored well as a single but like other cuts on '4' viewed Toto in a pretty light vein. Did they consciously set about trying to broaden their appeal by playing some basic 'pop' material?

"We didn't go in the studios and try to make things sound light on purpose," maintains the guitarist. "It's just a way some of the tunes turned out. I mean I'm a rock'n'roller man! The thing is that we play all different kinds of things but on the whole I feel that even our lighter moments are a little tougher than pop. OK, there's definitely pop on '4' but that's cool man. I'm not gonna argue about it."

While the sales of '4' have been encouraging, it would appear that Toto picked an unfortunate time to go back out on the road in the States since the majority of acts are having a tough time selling tickets. My encounter with Lukather took place backstage at the Garden State Arts Centre in New Jersey (an hour's drive from New York City) where the band had just headlined a show. To be blunt, the attendance had been pitiful and I asked Steve whether or not he'd been disappointed by the turnout.

"No man – my attitude is just to go out and play to the people that come. That's what it's all about man. I've got no complaints and I feel it's an honour to be able to work and make a living in this business whether it be playing on stage, making records or doing sessions. As long as I can play, I'm happy man."

STEVE GETT

WHERE ART THOU, RUNAWAYS? OR: SODOM ON SUNSET

by Hollywood McGonzo

pic by LFI

THE STORY of The Runaways reads like a Russ Meyer movie script: Hollywood producer places an ad in a teen magazine with the idea of forming a female HM version of The Monkees. Members are found in parking lots, on barstools and playing guitar over the 'phone.

When a stable (!?) line-up is put together, it signs a major label deal and gets loads of front-cover press. Sessionmen help out on the records and the girls play to riotous receptions from slavering boys and gay girls.

The lead singer fights with the rest of the band and leaves. The bassist tries to kill herself on tour in Japan. Another member has sex with two guys and is injured when one of them stimulates her with a beer-bottle. The new bassist has epileptic fits. One member falls out with the producer when he calls her mother after she turns blue in his spare room during a sex'n'drugs debacle with her girlfriend while screaming *"Fist-f—— me, bitch!"*

They end up on cheap labels and in sleazy clubs. The blonde ex-singer fails in her solo career, but then starts to get roles in big movies. Meanwhile, after arduous poverty binges, the mainstay has a smash hit record: Dreams *can* come true . . .

AND IF all that wasn't well documented fact you'd *never* believe it, would you? The Runaways story is more outrageous than that of the Sex Pistols (well, *almost*).

It's gaining in interest value at the moment because Joan Jett has just had major chart flashes with covers of 'I Love Rock 'n' Roll' and 'Crimson & Clover', here and in the USA, as well as with her album titled after the former.

Also Mercury have just put out a 'Best Of The Runaways', which sadly *doesn't* live up to its name: all the cuts on the first side are off the last LP the band did for Mercury, the interesting but untypical 'Waiting For The Night', which was a chart failure.

The other side *does* give you cuts from the brilliant first album and the acclaimed 'Live In Japan' (1 from each *only*, however), and three from 'Queens Of Noise', but they *aren't* the tracks any knowledgeable fan would choose. The reasons behind the selections are a mystery. But anyhow . . .

Producer/writer Kim Fowley, conman a la Corman with everyone from Gene Vincent to The Byrds to Alice Cooper, was always into making the kind of records that perverts only dream of.

"I'm the kind of guy who'd produce Vera Lynn doing 'Louie Louie'", he once said. Indeed, he did go on to cut Helen Reddy singing a wierd Spector/Velvets-

continues page 38

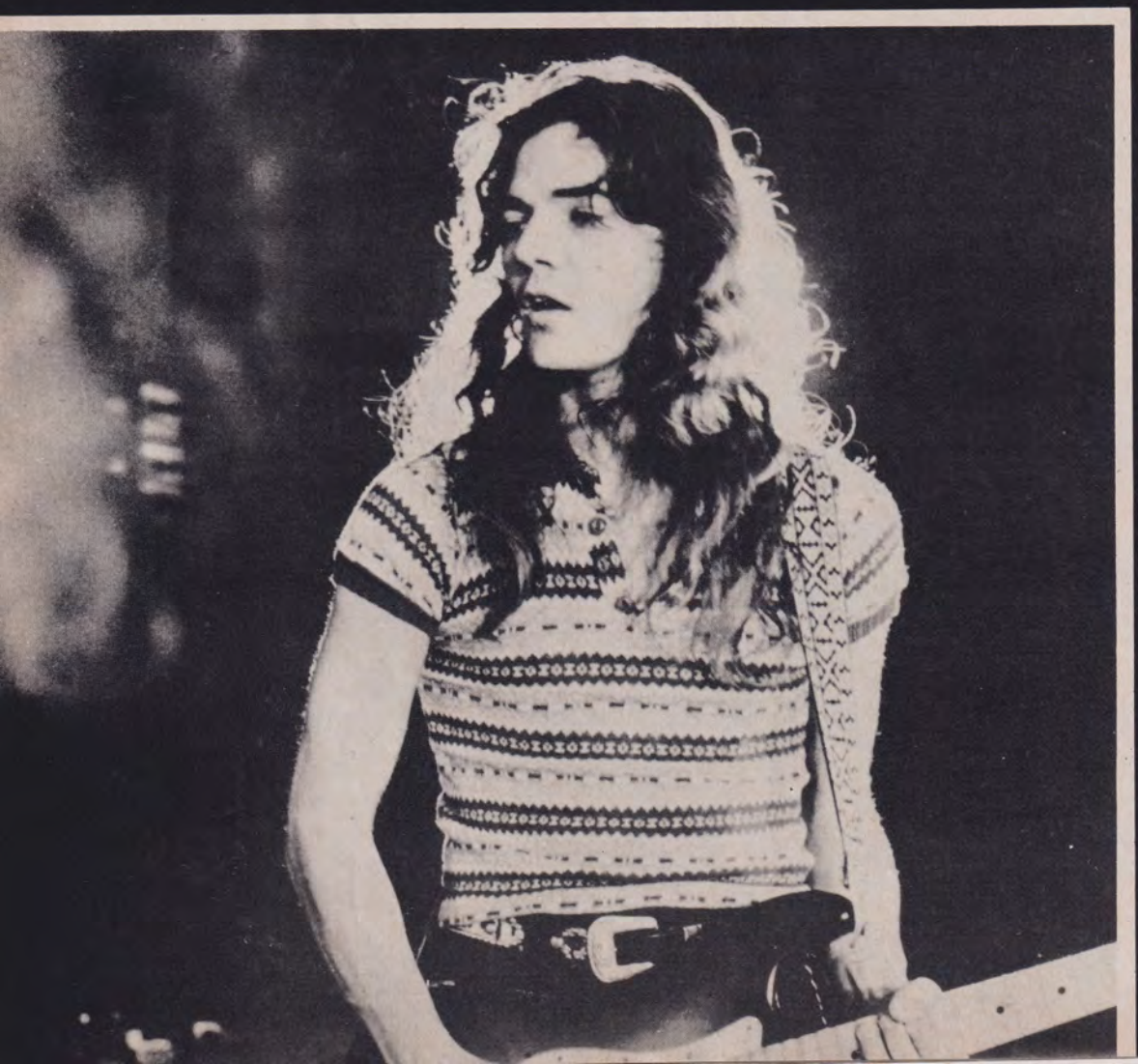
ROCK ON TOMMY

THE TOMMY BOLIN STORY
BY SIMON ROBINSON

Liverpool Empire Theatre was packed to capacity. On stage Deep Purple's new guitarist was floundering as a lone fan dashed down the aisle screaming encouragement – "come on Tommy you teaser!" The PA drowned him out and anxious bouncers soon hurried him away. Myself I couldn't comprehend such fanaticism for a guitarist who seemed to be destroying my favourite band single-handed.

Some years on I'm beginning to understand why Tommy Bolin has acquired such a loyal following, a following which has, if anything, grown in size since his death in 1976. Bolin's studio album with Deep Purple slowly came to be one of my most played and encouraged me to dig a little deeper into his past recordings. It became clear that Bolin's guitar playing was indeed something special – in a way typically American but without the blandness of technique that so many of their pickers seem to exhibit. He had a rough edge to his playing and an ability to build simple yet staggeringly powerful runs that at times became almost overwhelming.

Fans have continued to bombard Kerrang! *with requests for articles ever since issue one, requests we are at last able to fulfil . . .*



THOMAS RICHARD Bolin was born in Sioux City, Iowa, on April 18 1951. He spent his childhood there and, with his family all interested in music to some degree, soon got the bug himself – his interest becoming more positive once he'd seen Elvis and his contemporaries on a TV show. At 13, he decided to take up drumming, though once he discovered how much a full kit would cost he began experimenting with both keyboards and the guitar, eventually settling for the latter as it was the cheapest of the three (though he continued to play drums as a hobby all his life, saying later it had been a good way of strengthening his wrists for the guitar).

Tommy's high school days seem to have been one long feud with various kinds of authority – he wanted to learn music and school didn't teach it. So apart from brief encounters with two tutors (one of whom wanted him to take up Hawaiian steel guitar, the other teaching him some country and western scales) his formal lessons were somewhat limited. Instead he began to hang around with other musicians in and out of school, learning solos and styles from records, both by American bands and English outfits like The Stones. Eventually, he got together with a few friends in school to form BENNY & THE TRIUMPHS(!), his first group. They played covers of '96 Tears', 'Gloria', 'Hang On Sloopy' etc – "anything and everything!"

School days ended when, after successfully evading the periodic hair cutting raids carried out by the senior grade, teachers finally gave him an ultimatum – cut it or leave. He wouldn't comply and was duly expelled, along with a friend who refused to give up wearing earrings!

Tommy then took off for Denver, Colorado, where he began a group called AMERICAN STANDARD who, for a time, played a weekly spot in a local club. From there he travelled to Cincinatti, eventually landing a job backing Lonnie Mack, a noted blues and steel guitar player. This too was short lived and, following a police raid on the house he was staying in, Bolin took off once more, ending up, this time, in Boulder. Here he recruited David and Candie Givens, Robbie Chamberlain and John Faris and formed a band called ETHEREAL ZEPHYR. They quickly developed a wierd style, mixing jazz, rock and blues in no particular order over a very English-sounding keyboard backing, and, having shortened their name to just ZEPHYR, began to build up a strong local following – sufficient anyway to impress ABC Records who offered them a contract.

Their first album (as far as is known Bolin's vinyl debut, came out in 1969 in both America and Britain. It's a fairly primitive affair with an amateurish studio sound, and may come as something of a disappointment to any fan who spends a lot of time and money tracking down a copy today. However, although Bolin's playing is far from earth-shattering, it's certainly interesting to hear him developing; he provides some nice jazzy bursts, most notably on a song called 'Boom Ba Boom' though Candie's terrible screeching is something of a drawback. I wonder if a few topless publicity shots were really worth it!

The band's developing career was curtailed in 1970 when ABC went broke and it wasn't until 1971 that they managed to get their second album out, this time with Warner Brothers. They'd acquired a new drummer too, Bobby Berge, as well as a flautist called Jeremy Steig.

The album, 'Going Back To Colorado', was a big improvement on their debut with Bolin co-writing many of the numbers, the best of which is 'See My People Come Together'. In addition, the LP contains guitar runs which Teaser owners will recognise at once, plus a riff suspiciously like that of a later Deep Purple tune! With Candie now a lot calmer vocally, the whole thing can be listened to in relative comfort and today it seems even rarer than the first album (it never got UK release).

Though the album contains some interesting playing from Bolin, he was actually becoming rather disenchanted with the band, feeling he was losing control of the musical direction. Eventually he upped and left, Berge and Steig going with him and though Zephyr struggled on to do one more album they then faded from the scene.

Working once more from the Boulder area, Bolin proceeded to put together the nigh legendary ENERGY with Berge and Steig in the autumn of 1972. Joined by Tom Stephenson on keyboards and Stanley Sheldon on bass, they returned to the club circuit. Like Zephyr, the music is hard to describe – mainly rock/jazz but with more than a nod towards the spacier sounds of Pink Floyd and god knows what else.

Local bar owners were not impressed, however, as the group attracted crowds who came to listen and beer sales inevitably slumped! Nevertheless, they soldiered on, recording a number of demo tapes though no record company was prepared to take a chance. Their shows included a song called 'Dreamer' (later to appear on 'Teaser') and also an embryonic version of 'Lady Luck'. Like music the line-up remained flexible, drummer Gil Evans coming in after a while and vocalist Jeff Cooke joining too, forming a writing partnership with Bolin that would last until the end. Musically the group gave Bolin the freedom he'd been looking for and people like Stanley Sheldon still speak with some awe of his playing at the time.

Without a deal the band eventually fragmented, Bolin deciding to take a chance over in New York with Jeremy Steig who asked him to play on a solo album he was doing (never released). Bolin also worked briefly with Eddie Gomez, John Lee Hooker and (back in Boulder) Albert King. King and Bolin spent their time trying to outdo one another on-stage and King taught Bolin a lot about the subtleties of playing – Tommy later cited him as one of his main influences.

ONE OF the people Steig introduced Bolin to was Billy Cobham, then about to record some demos for his own album. As a result, Cobham hired Bolin to play on these first takes and, a few months later, on the finished item. The LP, SPECTRUM, issued in October 1973, not only established itself as one of the definitive jazz/rock albums of the time but also introduced Bolin's playing to a far wider audience. His guitar work can be heard on all but two tracks, although in places it's so fast and fluid you can easily mistake it for synthesiser. Even if you're not a great jazz/rock fan, the playing is certainly worth a listen; try 'Quadrant 4' or 'Snoopy's Search' for openers.

The two days spent doing the LP probably changed Bolin's career. Among the people who picked up on it were Jeff Beck – as a result he decided to attempt material along the same lines – David Coverdale and Joe Walsh. The result of Coverdale's having heard it wouldn't be felt by Bolin for a few years, but Joe Walsh's response was more immediate.

Walsh was then leading his own group called Barnstorm, having left his previous outfit The James Gang back in October 1971. He'd been replaced by Domenic Troiano, but after a couple of years it became clear that things weren't working out. Walsh, having heard the Spectrum demos, gave them Bolin's phone number and was duely auditioned. Troiano left to join The Guess Who and Tommy Bolin became part of THE JAMES GANG.

It was August 1973. By October they had a new album 'Bang' on sale, the material largely coming from Bolin's own stockpile of songs. As a result, the album is very much recommended both for his playing and the quality of the material. He opens the album with a rapid burst of guitar easing into a classic American rocker called 'Standing In The Rain'. The following number, 'The Devil Is Singing Our Song', hinges on a riff owners of Deep Purple's 'Love Child' will spot at once, yet it's by no means an out and out thrash – Bolin worked in two of his best-loved quiet tracks, 'Mystery' and 'Alexis' to close each side of the album. He also sang lead vocals on there tracks for the first time on record. Bolin was justifiably proud of both songs and wanted 'Alexis' out as a single though the others over-ruled him. It was perhaps the first hint of discord.

Although the band kept Bolin busy touring, he still found time to jam with other groups. One such session, Bolin guesting alongside The Good Rats survives on cassette and has them tackling a lengthy cover version of 'Stratus' from the 'Cobham' album. It contains some of the most remarkable guitar I've heard from Bolin.

Back in The Gang, he soon became tired of the routine – it's clear the group were not a particularly close-knit outfit. Their second album to feature Tommy was 'Miami', issued in July 1974, and his lack of interest shows quite clearly as he contributes only two compositions of real merit: 'Spanish Lover' and 'Praylude'. His guitar work is good throughout, however, bringing forth a remark from a certain Ritchie Blackmore who commented that Bolin was one of the few American guitarists doing anything interesting. It was the last album he made with The James Gang, leaving in October 1974.

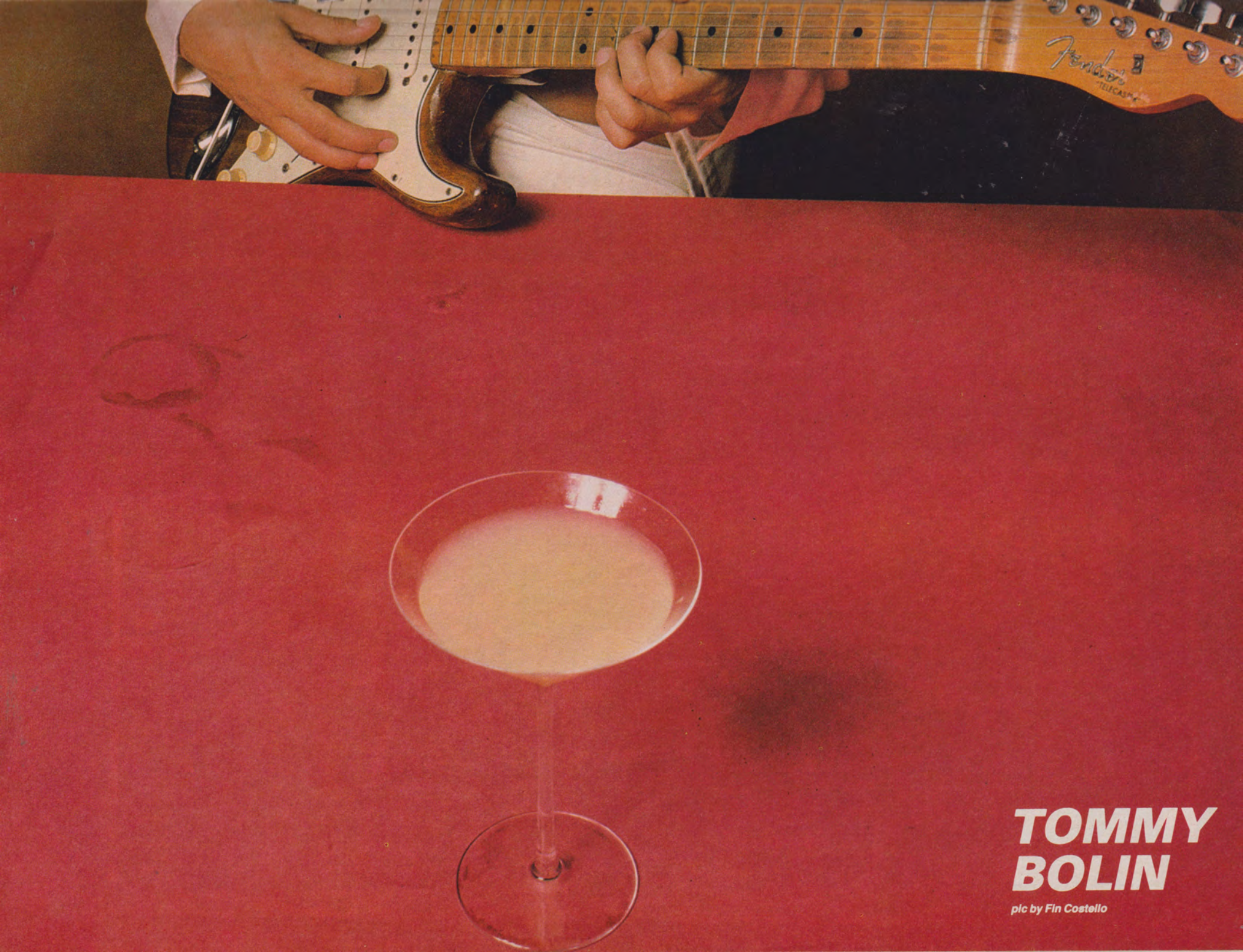
HE RETURNED to Los Angeles where he passed the next few months spending his James Gang royalties on "crazy stuff' and auditioning singers. He was anxious to make certain that his material would be done properly from that point on. The break didn't last long for in December he was contacted by jazz/rock drummer called ALPHONSE MOUZON and the resulting album, 'Mind Transplant', came out the following year. Though the LP album really says little Cobham hadn't already said, Bolin's work, which appears on four tracks, is equally as good as that done for Spectrum, with some particularly sonic stuff on 'Snow Bound'.

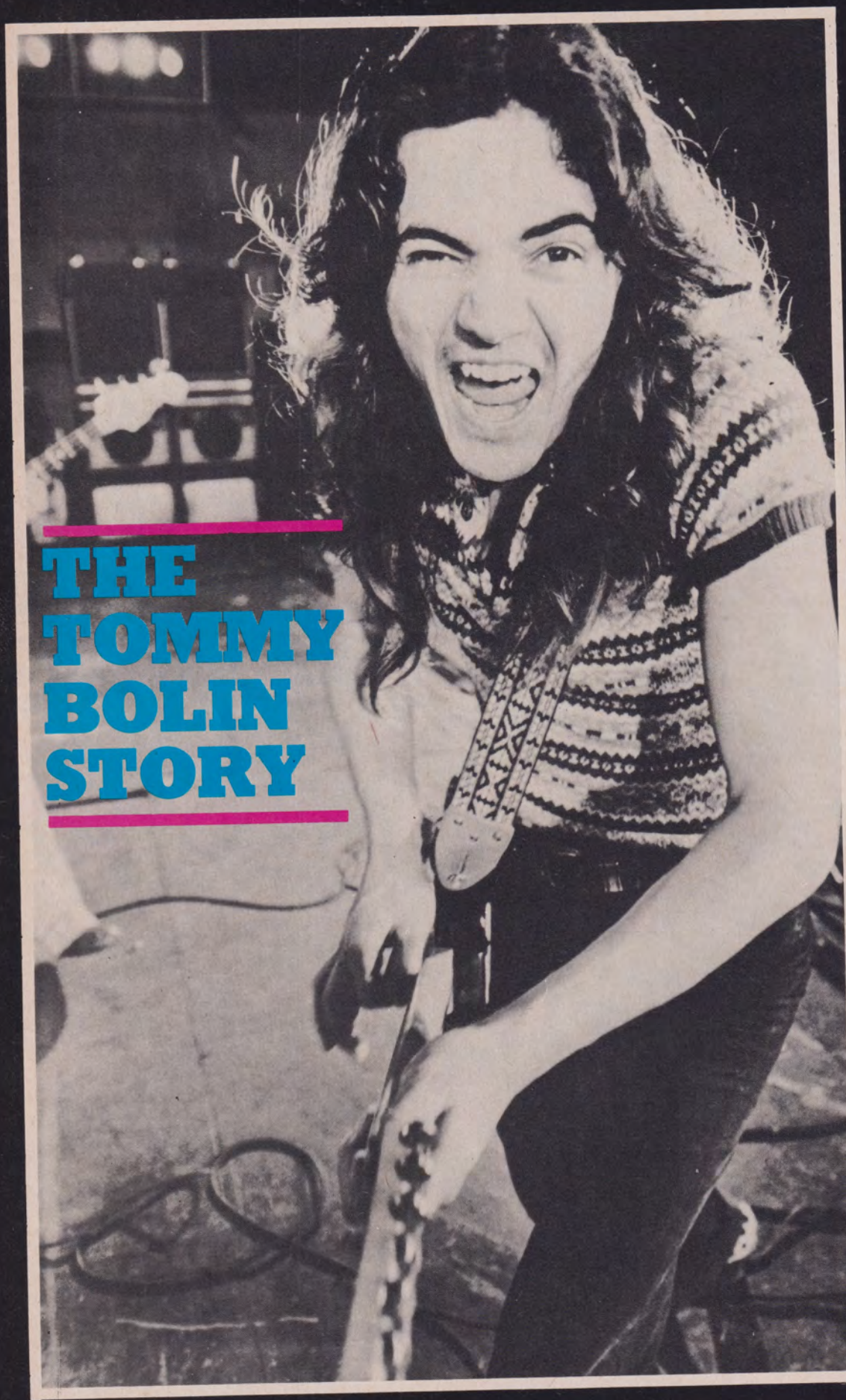
Bolin did another album at this time for Dr. John ('The Night Tripper') but it was never issued. Finally Atlantic offered him a solo album deal. He had it all planned, one side vocal songs, one side instrumentals but the project was shelved when Atlantic began to dictate to him about producers. As a result, he decided to record his own demo's and try and get a deal elsewhere. These were done at the Beach Boys studio and Bolin ended up doing the vocals himself on the advice some of the Boys, who helped with suggestions on technique etc. It was these demos, done with the aid of various friends from his Zephyr and Energy days, which Nemporer Records heard, offering Bolin a contract at once. It was April 1975, he got himself a manager and signed.

A few blocks away from where Bolin was living in LA DEEP PURPLE were holed up searching for him. Blackmore had left the band and Coverdale had put forward Bolin's name as a possible replacement. After scouring the wrong side of America, one of Purple's roadie's located Bolin nearby and he was invited for an audition which landed him the job along with a contract allowing him enough free time to pursue his own career. This he did at once, recording his first proper solo album that summer.

In actual fact, he tried to get Purple to help him out but they were unable to do so for legal reason (though Glen Hughes

CONTINUED PAGE 26


Fender
TELECASTER
TOMMY
BOLIN
pic by Fin Costello



THE TOMMY BOLIN STORY

FROM PAGE 23

didn't let that stop him making a brief guest appearance!), so he used an assortment of friends instead. His own LP done he went into serious rehearsals with Purple, who began preparing material for the new album, eventually recorded over in Munich in August. With that done, Tommy dashed back to England to oversee the mixing of his LP in October and from there went to Hawaii for Purple's final rehearsals prior to their world tour.

DEEP PURPLE'S 'Come Taste The Band' album and Tommy Bolin's 'TEASER' (complete with a "guitarist of Deep Purple" sticker) both hit the shops around the same time in late 1975. Taken together they provide the best showcase of Bolin's guitar playing style and skills and, as he had a big hand in writing many of the cuts on the Purple album, they amply illustrate his abilities in this area too.

'Come Taste' was Purple's most energetic effort in years; it seems as if Bolin's own enthusiasm and talent had rubbed off on the other's, injecting new life into the group. 'Comin' Home', 'Lady Luck' (a song from Bolin's days with Energy), and the brilliant Love Child (in which Tommy recycled a riff he'd initially learnt off a Joe Walsh track The James Gang did live), all show this to be true.

'Teaser', by comparison is a quieter affair. Riff merchants will still find both the title track, 'The Grind' and 'Homeward Strut' particularly appealing, though on the less frantic 'Savannah Woman', 'Dreamer' (another song Bolin had saved up for the right album) and 'People People' are all well recommended. Also well demonstrated is the way Tommy managed to generate a special mood or feel to suit each individual track. This willingness and ability to experiment with so many emotions, and his refusal to force his songs into the same old rock formula is one of the main things to set him apart from most other guitarists.

It has to be said, however, if Purple's album came as something of a shock to a system, then 'Teaser' itself (not aided by a particularly subtle press campaign) fared even worse, selling only to a hardcore of fans and those with enough spare cash to indulge their curiosity.

Deep Purple themselves were by now well into their

world tour, with Tommy rocketed into the lifestyle of one of the world's biggest bands. They closed 1975 with dates in Japan before starting their American visit early in 1976. Reviews pointed to the often indifferent nature of the band's performance and for once though the papers were getting it right – by the end of the US dates Coverdale for one was all for cancelling a series of hastily arranged British gigs designed to keep things on the boil until a full European tour at the end of the year.

Whether things could have been put right by delaying we'll never know but the visit went ahead with disastrous results. Bolin inevitably copped most of the blame, though his failure to come to terms with audiences here was by no means the only problem: the shows also featured too much old material, the performance lacked precision, the solos rambled on needlessly and the whole lot was pushed out the PA at a ridiculous volume.

Things came to a head when the band introduced Tommy Bolin's solo spot and walked off the stage leaving him to it – he just dried up. A couple of loud echoplex runs then silence. He repeated the trick and just stood there. I sat in the stalls at Liverpool and watched what had been, up to that point, a reasonably satisfied crowd slowly taking him apart. Bolin countered with some feeble bursts but by then it was too late and the others came back on stage to save the day.

QUITE WHAT prompted him to act this way I don't know but it was clear things couldn't carry on much longer. Coverdale handed in his notice as soon as the tour was over and that was effectively that as far as Deep Purple were concerned. Bolin returned to America where by May he was back on the road with THE TOMMY BOLIN BAND, headlining smaller venues supported by Sailor. He'd assembled a good line-up – Michael Walden on drums, Reggie McBride on bass, Norma Bell on Saxophone, Mark Stein on keyboards and himself on vocals/guitar (there was talk of Robert Plant joining but this never came to anything) – but his performances continued to vary. With a set based around the 'Teaser' LP, he'd slay the crowd one night and have them leaving in droves the next.

Reportedly very depressed by the departure of a long-standing girlfriend Bolin hit the bottle and the last few dates of the tour were cancelled when he lost his voice altogether. The Deep Purple split was made official in July and Bolin promptly disappeared into the studio to begin work on his next album though according to other musicians present, he was often completely out of it. His elaborate plans for a double album with new material, some re-recorded versions of older songs like 'Alexis' and a batch of live tracks from the June tour was eventually scrapped and when 'PRIVATE EYES' finally came out in September 1976 it was just a single LP of new tracks.

Given Bolin's condition, however, it's a remarkably good album, with the material covering a wide range of styles, from the gentle love song 'Hello Again' to the lengthy fuzzed-riffing of 'Post Toastee' – reportedly edited down from a take almost twice as long and ironically telling about the dangers of lifestyle he himself was fast succumbing to. One can only guess at how good the album might have been had he tackled it as thoroughly as his first.

With the release, Bolin reassembled his band, at one point changing the line-up to include his brother Johnny on drums. The set now took in both albums but it seems that the erratic performances continued and, due to the high cost of running the group he also began to have financial difficulties. He was still in demand for sessions, though, and in early November he and Billy Cobham patched up their differences and began to work on a new album along the lines of 'Spectrum' but leaning more towards funk/rock. He also had talks with Glenn Hughes with a view to forming a band.

MEANWHILE Bolin returned to his own band for another burst of live work designed to last through till Christmas. To ease some of his problems he went out supporting established acts and, with his drug problems at least partly sorted out, the shows were reportedly much better than on previous tours. At the start of December, however, the band found themselves with a few days break in Miami and Bolin, unable to resist temptation, overdosed on just about everything he could get his hands on.

He came out of it for the show, a supporting slot to Jeff Beck at the Jai Alai Fronton Hall on December 3, and his band played a great set, ending with a storming version of 'Post Toastee'. Backstage he and Beck posed for cameras after which Bolin returned to the Newport Resort hotel on Miami Beach with his girlfriend.

Late that night he passed out. Fearful of adverse publicity no doctor was called and, as he seemed to recover, roadies simply put him to bed. Around 8am. on Saturday Dec 4 his girlfriend saw that he was looking much worse and finally an ambulance was called – he was dead before it arrived. Cause of death was multiple drug intoxication. He was 25.

The news came over the radio as I walked down a rainy Manchester street. Since the Purple tour almost nothing of his career had been reported here; it felt to me as if he'd died on that stage in Liverpool back in March. Over in Japan Ritchie dedicated 'Mistreated' to his memory.

Six days later Tommy Bolin was buried back in Sioux City. His old girlfriend flew over from England to place on his finger a ring she'd been saving for him, a present from a roadie. It had been on Jimi Hendrix's hand the day he died.

POSTSCRIPT

SINCE his death six years ago, Bolin's fans have continued to remember him and to seek out all his sessions no matter how obscure. With this increasing interest has come the inevitable talk of unreleased material said to exist in America. It would be nice to end the article with some positive news on this front but sadly there is none.

That many hours of material do exist is true; there are alternative takes for albums going back as far as The James Gang era, as well as demos, live recordings etc, most of which will probably remain in the vaults for good because of the impossibly complex contractural problems surrounding them. On the Purple scene the only recordings left are those from the 1975 Japanese tour which are probably very poor if 'Last Concert In Japan' is any indication. However, the originals for the oft talked about 'Foxbat' album are being sought and might provide enough for an EP to keep his fans happy.

Meanwhile, here is a brief listing of those LP's covered in the article; a more complete one is available and those interested should send an sae to 8, Herbert Rd, Sheffield S7 1RL.

ZEPHYR/ZEPHYR Probe SPB 1006.1969. deleted.
ZEPHYR/GOING BACK TO COLORADO Warner Bros. WS 1897.1971 deleted
BILLY COBHAM/SPECTRUM Atlantic K40506. 1973
JAMES GANG/BANG Atlantic K50028.1974.deleted
JAMES GANG/MIAMI Atlantic K50068. 1974. deleted
ALPHONSE MOUZON/MIND TRANSPLANT Blue Note BN LA 398. 1974 deleted
TOMMY BOLIN/TEASER Atlantic K50208. 1975. deleted
DEEP PURPLE/COME TASTE THE BAND Purple TPSA 7515. 1975
TOMMY BOLIN/PRIVATE EYES CBS 81612. 1976. deleted
DEEP PURPLE/LAST CONCERT IN JAPAN Warner Bros. P 10370W. 1977

While many LP's are deleted here imports from America or Europe are sometimes available. Finally, I would like to thank Howard Kehl, Les Howe and especially Colin Hesketh for their help in getting the facts for this article.

SIMON ROBINSON

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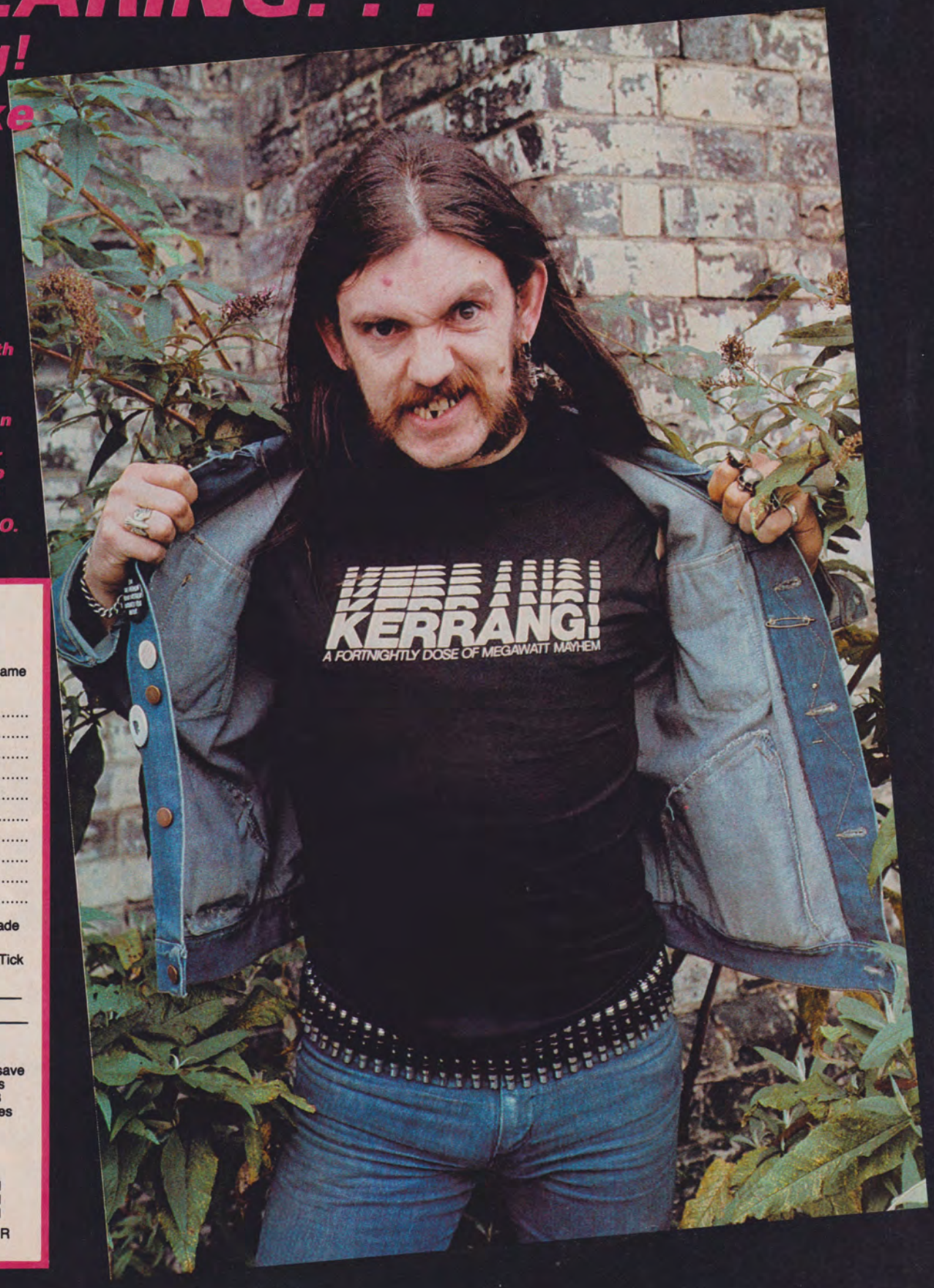

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DIAMOND HEAD FOREVER

"HEAVY METAL has lost its direction. Everybody is churning out what everybody else has already done."

Sexy lead singer Sean Harris is determined that Diamond Head cuts a new swathe through the scene with music that is fresh and alive.

Sean's tough Birmingham accent comes in contrast to his long haired, almost glam-rock image. 'Too camp' was the cry of some critics after the band's unexpected appearance at Reading Festival. But behind the posing and the earrings is a friendly, cheerful and down to earth sort of bloke trying his hardest to project his band into the spotlight.

Sean owes it to the rest of the band to be up front and on the case. They are all schoolfriends who have stuck together through years of struggle.

They got together in Stourbridge back in 1977 with Brian Tatler on guitar, Colin Kimberley (bass) and Duncan Scott (drums). They signed to MCA in February and their current release is the double single 'In The Heat Of The Night' packed with 'Play It Loud', 'Sweet & Innocent' and an interview with Tommy Vance.

A 13 date tour now looms, starting at Manchester Apollo on October 28 and including the Odeon Hammersmith on November 1 which will represent a peak in their career. For here are a young band – average age 22 – who never been abroad let alone to America. They are nervous with excitement but also have that strange inner calm and confidence that emanates from

continues over

SEAN HARRIS: pic by Justin Thomas

DIAMOND HEAD

from previous page

a band on the verge of a break through.

Sean is keen and curious about the rock world and the future that lies ahead. Doubtless he will be lured to Hollywood 'ere long, especially if the group's debut MCA album 'Borrowed Time' achieves the yearned for breakthrough. Did he feel the group were living on borrowed time? Was there a sense of lust and urgency about them?

"Always," grinned Sean, with nods of agreement from Brian and Colin, a mass of skinny legs and long hair. "But there is a good buzz about us and things are all coming together, and our single has rocketed into the charts – at 67! We've never been in the charts before, and it's nice.

"I remember when we released 'Sweet And Innocent' our first single a long time ago. We were pretty naive. A guy came into the studio while we were making it and said Smile lads, you've got a hit on your hands'. And it never did anything. The guy pressed 15,000 copies and he's still got 5,000 in his living room!"

The band roared with laughter. But their mirth concealed tears shed over past failures.

"We've tried to keep faith with ourselves," said Sean. "We'vebeen going for six years and we have been under strain loads of times, expecially in the last couple of years. We did a tour off our own backs last year. We really took a risk and did major venues, firmly believing that with intense advertising we could get people along. But not that many people turned up, y'know? We lost a helluva lot of money and ever since then we've been struggling to carry on. MCA bailed us out."

How on earth did the boys manage to live if they were losing and not earning money? "We don't have any other income except what we earn on the road," said Brian. "So we don't have *any*."

"We rely on our parents, completely," explained Sean with disarming candour.

The group all live at home with their parents and Brian says: "We keep telling them we're going to buy them big houses one day – and keep 'em happy! Then they shout at us: 'Where's this bloody house then?' But our parents have always supported us. They've had no choice. It was either that or kick us out. At first they thought it was a craze. But as it has got bigger and we've stuck with it, they've resigned themselve to the idea."

DIAMOND HEAD are not then a hard bitten team of pros come together with a business proposition. They are that rareity these days, a bunch of schoolfriends, fired by an ideal and sustained by a sense of comradeship.

"All four of us when to the same Junior school," said Brian. "And I've known Sean since I was five years old."

It seemed surprising they hadn't come to blows after all these years.

"Oh there've been no fights , but plenty of harguments."

Harguments?

"I'm trying too hard to sound upper class," smiled Sean getting his vowels in a twist.

The friends turned to music at school with Brian getting his first guitar before the group proper started, and then early experiments like Sean and Duncan doing a cassette recording of "All Right Now'. Diamond Head spent at least two years in various bedrooms bashing away at their favourite rock tunes. Sean would drop his girlfriend off in the villlage after coming out of college, go round to Brian's house and stay up to 10pm writing song.

"Appalling songs I may add," muttered Sean.

Their favourite bands were Black Sabbath and Judas Priest.

"But we grew out of them about two years ago," said Colin. The bedroom band became tired of basic riffs which they felt were stuck together like badly edited tapes, and took more interest in song construction.

Said Sean: "We liked headbanging music but we thought heavy rock was a tradition, not just a fad. And also we thought it was an underground thing. We knew about bands like UFO and Judas Priest but the rest of the public didn't. There was a clique of heavy rock fans and nobody else wasaware of what was going on. Now everybody know about heavy metal and rock music and it's lost something.

"It was more a movement for the kids a couple of years ago. All the music papers were writing about punk bands, but in fact the kids were really listening to heavy metal. Groups like A.C./D.C. had to struggle during that period and they didn't get anything written about them, unless it was to relate them to punk rock, which was unfair to the band."

So how had Diamond Head evolved musically over the past couple of years? Said Sean: "It's funny, we were inspired originally by Black Sabbath and A.C./D.C. in '79-'80, and yet the music we were playing was nothing like that. It was funny music. We never copied any particular band."

Said Brian: "We took the best parts of all the bands that we liked and put them together."

Sean thought the essence of Diamond Head's music was inspiration and feeling rather than a recreation of other people's notes.

"We don't put the notes in a different order like most people do. We try to create a mood. Once we come up with a riff or idea for a song, we spend a long time trying to structure it so it flows.

"I hope my lyrics say something more than most rock songs and they are a lot deeper than most people think they are. I won't try and explain it. I used to write poetry when I was a boy – but I don't anymore. I want to write lyrical poetry but I can't do it very well. I'm not experienced enough with words."

The band can at least boast a fan club and a growing number of supporters in the media, like deejay Tommy Vance. They need all the help they can get. The school pals band haven't been further than Wales on their travels and they are determined to reach asmany people as possible.

"Crossing the border from Stourbridge to Wales is the only foreign trip we've done," says Sean. "And the biggest gig we've done is Reading because Manowar pulled out four days beforehand. So we went up to the factory where we rehearse and played for four days. We hadn't done a gig for months! We had only just finished the album. We were on a bit of a downer at the time and we had to mix three more tracks to get the bloody album finished.

"Then all of a sudden, we got this news that we might be able to go on at Reading. So we rehearsed for four days like dogs. We got on the coach to go down there and it was blowing out freezing cold air, so we all had to wrap up in coats. We got there at 3am when we were supposed to focus the lights. Later I went wandering through the crowds wondering if I'd be recognised . . but I wasn't.

"When we went on I was so nervous and Brian was too. Duncan is usually the most nervous but he played really tight. Then somebody threw something at us, it was only a paper cup, and then a big plastic bottle landed near me. But the crowd reaction was brilliant."

Diamond Head have big ideas and the confidence to keep themselves afloat in what is an impossibly unrealistic situation.

Says Sean: "We wouldn't be doing all this unless we thought we had a bit of originality. We don't just play the basic riffs and we think that in a way, heavy metal is losing its direction. We want to take it a stage further by introducing new tempos and rhythms, so it's not just a bomp bomp bomp beat.

"We're not going to be like Rush, who are a bit hard to get into. We want to stay with the heavy rock beat, but with different ideas. We haven't put much of that on the first album but we will be experimenting more on the second one."

CHRIS WELCH

SAMMY Hagar

the very best

AN ALBUM FEATURING

Red
Cruisin' 'n' Boozin
Turn Up The Music
Reckless
This Planets On Fire
Urban Guerilla
Trans Am
Miles From Boredam
20th Century Man
Space Station No.5
I've Done Everything For You
Young Girl Blues

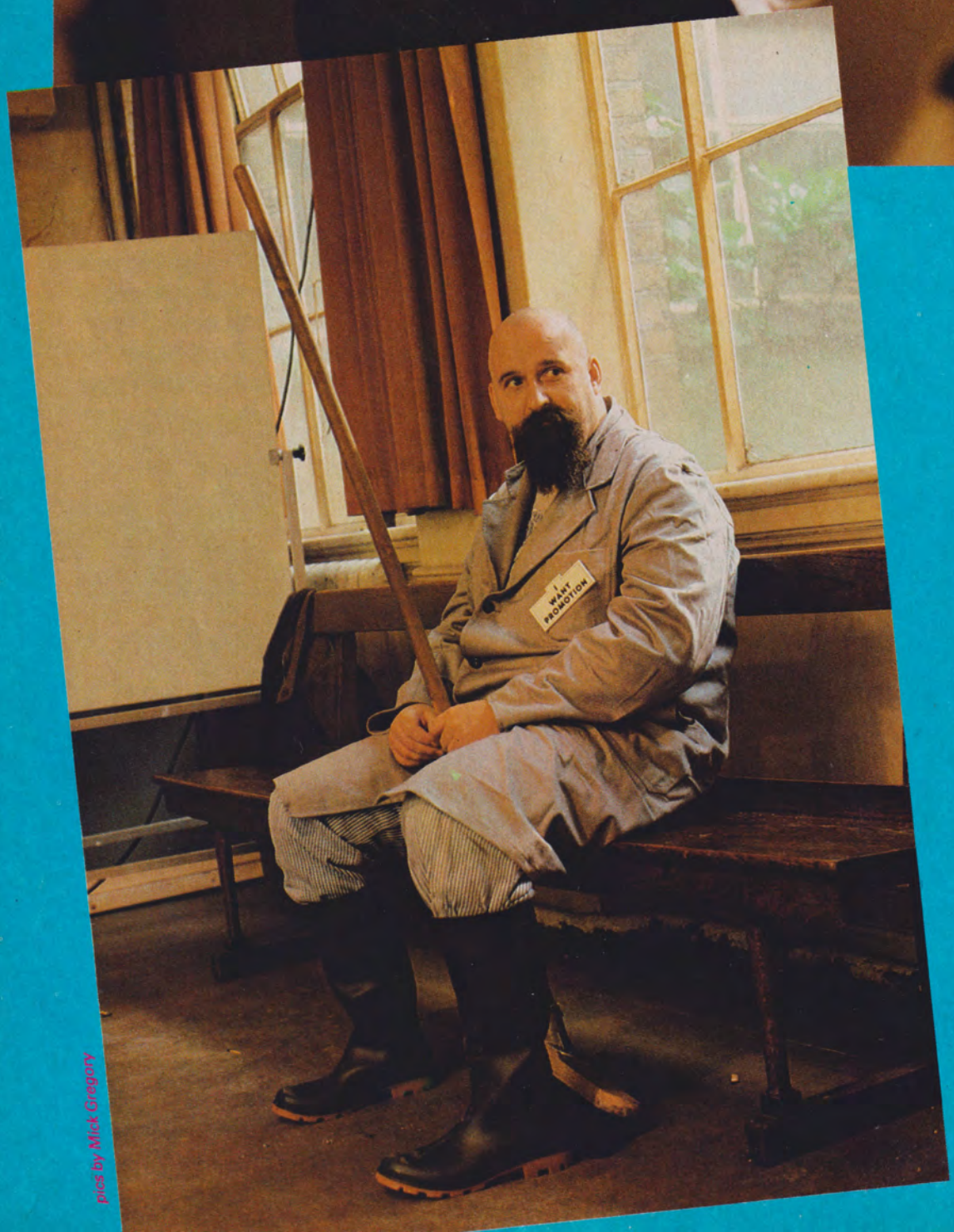
The Very Best!
The Very Loudest!
The Way
You Want It.....

RED ALERT! DIAL NINE

Sammy Hagar on Capitol Records and Tapes

ALBUM AND CASSETTE: TC/EST 26882

Capitol Records



pics by Mick Gregory

GILLAN

NO, Ian Gillan (for it is he) hasn't joined the Mafia and no, Big John McCoy hasn't traded in his bass for a broom and a janitor's existence. They're only stills from the new video for the Gillan cover version of Stevie Wonder's 'Living For The City'. Phew, bet you were worried there!

The video's packed with thrills'n'spills and takes place in a Mississippi Unemployment Centre (dole office to you'n'me, squire) – well, Islington Town Hall actually, wherein the pin-striped Mr Gillan runs amok and really lets his civil-service hair down, literally.

McCoy looks on, distinctly unimpressed, and wonders if he hasn't blown his chances of starring in the 'Incredible Hulk'.

ROCK 'N' ROLL GYPSIES

ALBUM RCALP 3101 CASSETTE RCAK 3101

"They'll boogie your blues away"
HOWARD JOHNSON (KERRANG)

"An excellent debut that captures Spider boogieing like veterans"
NEIL JEFFRIES

"The quartet's uncomplicated brand of stompa/boogie went down better than Joan Collins in 'The Stud.'"
MALCOLM DOME (RECORD MIRROR)

ON TOUR WITH GILLAN

October
22 GUILDFORD, Civic Hall
23 SWINDON, Oasis Leisure Centre
24 PORTSMOUTH, Guildhall
27 NOTTINGHAM, Rock City
28 WOLVERHAMPTON, Civic Hall
29 PRESTON, Guildhall
30 NEWCASTLE, City Hall
31 NEWCASTLE, City Hall

November
4 ABERDEEN, Capitol Theatre
5 DUNDEE, Caird Hall
6 GLASGOW, Apollo
7 EDINBURGH, Playhouse
8 CARLISLE, Market Hall
10 HANLEY, Victoria Halls
11 LIVERPOOL, Empire
12 LIVERPOOL, Empire
13 MANCHESTER, Apollo
15 SWANSEA, Brangwyn Hall
16 CARDIFF, Top Rank
17 EBBW VALE, Leisure Centre
19 BRADFORD, St. George's Hall
20 LEEDS, University
21 CORBY, Festival Hall
22 HULL, City Hall
25 GLOUCESTER, Leisure Centre
26 BRISTOL, Colston Hall
27 ST. AUSTELL, Cornish Coliseum
29 MARGATE, Winter Gardens
30 SOUTHEND, Cliffs Pavilion

December
3 POOLE, Arts Centre
4 SOUTHAMPTON, Gaumont
5 OXFORD, Apollo
6 BRIGHTON, Dome
8 DERBY, Assembly Rooms
9 SHEFFIELD, City Hall
10 SHEFFIELD, City Hall
11 BIRMINGHAM, Odeon
12 BIRMINGHAM, Odeon
14 LEICESTER, De Montfort Hall
15 IPSWICH, Gaumont
17 LONDON, Wembley Arena

Enough Records

RCA

TYGERS: taking it too seriously?

pic by Gary Francis

KONCERTS

TYGERS OF PAN TANG / TYTAN
Tunbridge Wells Assembly Hall

BILLED OUTSIDE on the posters as the 'Tigers of pan tang' it was obvious from the start that the Assembly Hall, normally more at home with Max Bygraves, was once again having one of its brief flirtations with heavy rock. Not that it's a bad gig but I do tend to get a bit wary of any place where the bouncers try to gain respectability by donning a penguin suit and bow tie.

Nevertheless the quality of the bill overcame my qualms, and now that they have got a top 20 album under their belts, the Tygers look at last as if they are well on the way to the top.

No longer thought of purely as ex Angelwitch, Tytan proved that they have a lot more to offer than the standard bedlamic wall of sound and, despite the limited stage space and lack of sound check, set about delivering a set of gritty songs blended with blinding vocals and some tasty twin guitar work from Stevie Gibbs and stand in Lionheart axeman Steve Mann.

Songs like 'Far Side Of Destiny' showcase a subtle side to the band few people would have ever credited them with having, starting with a quiet vocal intro it builds until the 'monster' riff takes over, Kevin Riddles as ever ripping into the strings of his bass like Godzilla on heat while at the same time providing some very imaginative runs.

And in frontman Kkal Swain Tytan also have one of the true great undiscovered front men, blonde flowing locks and one heck of a voice, he struts the stage like a true pro, inciting the audience to do as he wants and during 'Money For Love' (an ode to fallen women) he proceeded to bump and grind against a stockinged nymphette who joined the band onstage for a rabble rousing final number that had the lads in the audience dancing the five finger shuffle.

And so to the Tygers. In pure showbizz style the lights dimmed and the curtain rolled back to reveal the band bathed in light and in a cage above the drum riser looking like the opening shot of a Speilberg movie. Descending the steps Rob Weir and new boy Fred Purser laid into the riff of 'You Always See' one of the better new numbers and a great opener. But for the next three songs the intensity drops to simmering point due to the fact that promoting a new album seems to destroy the balance of a set and when the band does get into some of the more raucous old standards they seem in direct conflict with the new 'clever' material, which is the key to the problem.

Progression is no bad thing but the two distinctive musical types seem to be poles apart which means that for the high energy songs the band harks back to the older material and for the more sedate moments they rely almost exclusively on songs from 'The Cage'. As on 'The Actor' which is as fine a chunk of Pathos as you will ever hear but it all seems to be taken just a mite too seriously. In fact the only time the band seemed to be visibly enjoying themselves was on 'Spellbound', 'Suzie Smiled' or even to a lesser degree on 'Love Potion No 9'.

All that I can hope for is that without the pressure of an album to promote the Tygers once again discover the 'fun' of rock and roll.

GEOFF BANKS

GIRLSCHOOL
San Antonio, Texas

ALTHOUGH GIRLSCHOOL have enjoyed a good deal of success on the home front they still remain very much an unknown entity in the States. They're currently opening for Iron Maiden and the Scorpions and despite the fact that they're only playing a thirty minute set things seem to be working out well for the girls. San Antonio has a reputation for being the heavy metal stronghold in Texas and judging by the reaction from the 14,000 strong crowd Girlschool would be welcomed back with open arms in the city of the Alamo. Indeed, by the end of their performance the fans were on their feet cheering and whistling in a truly wild fashion. The band had passed the test.

The enthusiastic audience response was hardly surprising though since Girlschool played a high-energy set featuring a strong selection of material. Tunes like 'Take It All Away', 'Race With The Devil' and 'Tush' went down particularly well but the highspot was definitely 'Emergency' which brought the show to a rivetting climax.

However, though they're musically sound they must learn to pace their shows a little better in the States. Admittedly it's not easy when you're only on stage for half an hour but one couldn't help feeling that the girls were in too much of a hurry to get on with it. No sooner had they finished one number before they were into the next and thus communication with the fans was kept to a bare minimum.

It wouldn't hurt to indulge in a little rapping with the crowd and though it may seem cliched American rock audiences just love being told how great they are. For Kim McAuliffe to just acknowledge them with the occasional 'Cheers you lot' didn't really cut it. Had she come out with the odd 'They tell me San Antonio is

pic by Photofeatures International

GIRLSCHOOL: income Texas

the heavy metal capital of the world' (etcetera) an even more ecstatic reaction would surely have been elicited. Maybe the girls were nervous, but somehow I doubt that. More likely it's just a case of inexperience and finding their feet. On the whole though, most encouraging.

STEVE GETT

THE WHO
NEC, Birmingham

SO HERE I am, alone in an alien city, leaning against a wall inside the bowels of the NEC, a cup of tea in one hand, notebook clutched in the other, puzzling, no, struggling to understand quite what could possibly bring together fans sporting faded denim and leather, Fred Perry T-shirts and parkas, casual suits and ties, chic spandex and dyed hair, mums, dads and small children, long-hair and cropped-hair, Ross Halfin and Robbi Millar. Why? why are they here; in the expectation of witnessing the death-throes of a once great and socially relevant group?

This is it, Townshend has called the final curtain and this is the dress-rehearsal before the Grand Finale. One concert before the final sprint for home, and the faithful, the hangers-on and the merely curious have turned out in their droves to become a part of history. And I feel a certain sadness as I note that, for all this, the occasion lacks an intensity, an atmosphere of anticipation, that in a sense it is we, the on-lookers who are acting out our rôles of 'going-through-the-motions', that we have lost our feel for the aesthetic, the artistic worth of these four musicians.

Whatever the reasons, Townshend's disillusionment must be profound to bring the lumbering beast that is The Who crashing to the ground; he will survive, the strength of his solo efforts as opposed to those of his group ensures that, but will those whose lives he changed, the people who flocked and gaped at 'Substitute', 'Pinball Wizard', 'Who Are You?' and 'Listening To You / See Me, Feel Me'? What will replace the vocalist's twirling microphone, the windmill arm attack of this seemingly awkward guitarist, the quiet stoicism of the bass player? I don't know, but they have less than twelve months to consider their options.

Daltrey, Entwistle and Jones have a lifetime to ponder their next step. And as the flash-bombs were unleashed and the opening chords of 'Won't Get Fooled Again' clutched fiercely at the heart, daring you not to be moved, Townshend doubtless had it all planned. He has been preparing for this since the death of Keith Moon, an event that savagely brought home to him the fact that The Who now only 'existed', they didn't live or breathe, and he wasn't an angry young man anymore, just very sad and very lonely.

The Who, even stripped of the laser embellishments down to their bare stage minimum, no longer perform as a group. There is little onstage inter-action between the two frontmen and the material from the new album, 'A Man Is A Man', 'Cry If You Want', 'Dangerous' and 'It's Hard', simply doesn't match up to the glory of 'I Can't Explain' or 'Long Live Rock', all featured here.

An encore medley of 'Shakin' All Over' / 'Summertime Blues' / 'Twist'n'Shout' served to remind where The Who had come from although they refused to answer cries for 'My Generation'.

Fortunately Pete Townshend is intelligent enough to know when a good thing has run its course; "See you next year!" he said, only this time the curtain-call will be for real.

CONRAD VEIDT

SAXON
Apollo, Manchester.

LATE!! Goddamnit, for the first time in more than a dozen or so years of reviewing I'm actually late for a show. My God, they'll probably sack me for this ..... how will I explain it to my old lady? Of course, there's a moral here. That is: Never trust a man from RCA who claims to know a short-cut to Manchester.

But this loose and nomadic existence does have its compensations. F'rinstance, when it brings you through the sodden Mancunian streets to confront a band who have hardly touched home-base in almost a year of touring, and yet show few signs of jading.

And soddit, I missed a chunk of it.

'Strong Arm of the Law' was careering out of the bank of speakers that stretched all but the entire width of the stage, Nigel Glockler straddling the two sets atop a four-foot high drumriser. The capacity crowd had generated an oppressive heat and a raucous atmosphere to match. This, I decided, was going to be quite a night.

Graham Oliver has developed into a very competent lead-guitarist and now diverts at least some of the attention away from Biff, who remains pivotal to the performance, though. A tall, white and silver cald magnet, the man has obviously benefitted from the sojourn in the States. He manipulates with the surity of a professional prankster who knows he will get the last laugh. (Incidentally, the 'Wild Bunch' beat the 'Crazy Bastards' again!)

Saxon scorched through '747' and 'Wheels Of Steel', both indicative of their ability to produce catchy, memorable tunes before retiring to a hail-storm of shouts and applause.

The inevitable return brought Biff descending from the giant eagle and the dual guitar attack of 'Dallas 1pm', my all-time favourite Saxon number and easily their most impassioned and evocative. 'Suzie Hold On', 'Denim & Leather' and 'And The Bands Played On' follow before they finally quit the stage for the evening. (And just a word of praise for the light-show which was imaginative and uniformly excellent.)

So, homeward with a smile, the cockles of an old man's heart suitably warmed. Now, THAT was entertainment.

DAVE DICKSON

FREE

ALL RIGHT NOW

MY BROTHER JAKE

WISHING WELL

PREVIOUSLY UNRELEASED VERSION

LIMITED EDITION
12" PICTURE DISC E.P.

OUT NOW

'ALL RIGHT NOW' & 'MY BROTHER JAKE' WERE PRODUCED BY FREE

'WISHING WELL' WAS PRODUCED BY FREE & ANDY JOHNS

ISLAND

12 PIEP 6

W.C. FIELDS flogging Raven twelve inchers? No, it's Geordie Dave Wood owner of Britain's most successful HM independent label. Radio Metro DJ Alan Robson (right) looks bemused as Chas de Whalley asks how he keeps busines. . . .

NEAT AND TIDY!

Left Dave Wood (Neat Records). Right Alan Robson (DJ Metro Radio.

"NEAT GREW out of Impulse Studios in Wallsend. I've been operating there for the last 16 years. We started off as a simple demo studio on the first floor of a disused theatre but now we're 16 track and we've taken over the whole building. We've had all sorts of bands pass through and we've recorded hits with a varied bunch from Mike Harding on one hand to the Angelic Upstarts on the other. But we thought we'd start up our own label as a kind of alternative to our regular studio work. Unfortunately though we didn't have any definite musical policy and so the first couple of releases on Neat were dismal failures. We then took stock of the situation and decided we'd do better to concentrate upon one specific style of music and follow it through.

"Heavy rock has always been popular round the North East so we thought we'd go for that. This was back in 1979 at about the time the New Wave Of British Heavy Metal was beginning. We put out the Tygers of Pan Tang's three tracker 'Don't Touch Me There' and were really surprised by how well it was received. It did good business too as did our second release which was Fist's 'Name Rank And Serial Number', which I think is a classic in its own right. After that we were well away with singles by White Spirit and Raven so we did a deal with MCA to handle our records nationally.

"Unfortunately that didn't prove the most successful of relationships and in retrospect I think it probably held Neat back a bit. So we parted company with them last year but the Tygers stayed. They were never signed to us directly to begin with and we weren't seeing eye to eye about everything towards the end either. That's not the healthiest situation to be in at the best of times so when the Tygers said they'd prefer to handle their own affairs we wished them luck and left them to it. Besides which we had our work cut out putting Neat back on its feet, building up the acts we still had, like Fist and Raven as well as preparing an onslaught of new singles by new bands.

"Our basic premise has always been to put out a single to test the market reaction and if that proves there's a genuine interest in the band then we'll start working to establish them and help them progress. We don't just sign bands from the North East although most of our roster does seem to be from the Newcastle area. But Valhalla and Sabre are from London, Jaguar are from Wales and Blitzkrieg are from Wolverhampton.

"Our A&R 'ears' Russ Conway (no relation) gets hundreds of cassettes from all over the British Isles. Unfortunately we can only get involved with a handful at any time. We don't have a bottomless pit of cash like the major labels so we can't afford a large roster and we can't pay big advances. In fact a good number of our deals are more like co-operative arrangements. We offer the bands cut-price studio time and then get them to put their money where their mouths are and share some of the financial load with us by promising to buy a few hundred records at a fixed price. It's up to them whether they sell them at gigs or use them for promotional purposes.

"Initially we press up a 1000 copies of a single by a new band. But we have to make sure we sell every one if we're to break even. The costs of production are such that you really don't make any money at all until you're over the 2000 mark. Not counting the studio bill, 1000 singles cut, pressed and sleeved will set us back at least £400 and selling them to shops or wholesalers we're lucky to get more than about 65p a copy. Out of that we have to pay overheads like wages, promotion and advertising as well as artists and composers' royalties. Consequently we can't afford to release too many that don't sell very well. Naturally there are always those singles you know will do the business – although nothing is a foregone conclusion and you can't be blase about anything. But put out a Raven or a Venom track and we can be fairly certain that sales of something like 10,000 are within our reach . . . if we work at it.

"The real market for Heavy Rock is in albums, of course. We only release the singles as a tester to get the fans interested enough in the band to make an album a viable proposition. To date we've put out two by Raven, one by Fist and this new 'Black Metal' LP will be Venom's second. Now that we've got a distribution deal with Pinnacle, who are experts at handling independent labels, we should be able to build up our business and gain enough credibility among dealers to crack a wider market and top 20,000 sales. But it's not easy. We can't offer the sort of incentives the major labels can – like bottles of whiskey, free holidays in the Bahamas or whatever – and we can't get into half the shops they can either.

"I like to think that thanks to Impulse studios and our producer Keith Nicholl we've built up a 'sound' to Neat that is readily recognisable and has character. So I'm always very wary about releasing anything which has been recorded somewhere else by someone else.

"We like to do everything ourselves, you see. That way I feel we can keep a closer eye on the quality of the product. We do the recording at Impulse, right underneath my office, and then I personally take the master tapes to Utopia in London to supervise the cutting. After that I like to go to the pressing plant to watch the records actually being made. Wherever possible we persuade the bands themselves to come up with the ideas for artwork and sleeve designs – in fact the cover of Venom's 'Black Metal' is based on a drawing by one of the guys. Everything stays in-house asmuch as possible. It's . . . er . . . neater that way."

SINGLES

reviewed by DANTE BONUTTO

MAGNUM: 'Back To Earth' (Jet).
I'll come clean ... I've long been a Philistine where Magnum are concerned, inclined to sweep them under the shag-pile. The yellowing birth certificates, the horrendous, jumbled (non) image, the striking resemblance of Tony Clarkin to an expanded Munchkin, it all seemed too much to bear, like admitting that flares and stack heels still feature prominently in your wardrobe. This time, however, I blanked out the rustic Clarkin visage and, letting thu music go to work on an open mind, soon found eyes and mouth similarly ajar.

'Back To Earth', and its even better B-side 'Hold Back Your Love', both penned by Mr C, are pristine, commercial pomp rockers with enormous potential for Stateside success, while the second half of this double-single release boasts live versions of 'Soldier Of The Line' and the marvellous 'Sacred Hour', recorded in front of 18,000 at the Nashville Coliseum. Despite our 'Tone losing his way on stage (see sleeve notes), Magnum go through their paces undaunted, handling intricate rhythms and subtle time changes with ease.

To all those who've already rallied round the Magnum banner, I applaud your perception, and to those still prepared to dismiss these Brummies as fossils from a rock strata now eclipsed by newer, more visual formations, I have just one piece of advice ... listen.

ROX: 'Hot Love In The City' EP (Teenteeze).
Not lagging far behind Magnum in the 'stands-back-in-amazement' stakes are Manchester-based Rox, a five-piece who, though together for little more than a year are already near-masters of their chosen art-instant, commercial pop/rock carefully crafted to linger in the memory.

The material's not yet on a par with that gracing Angel's 'Sinful' LP, the seminal album in this particular field, but these 'kick-ass glitter kidz' know what they're about, their deeply riffing guitars, ambitious vocal manoeuvres and throwaway, short-syllable lyrics blending tinsel-laced trash and college boy freshness to interesting effect.

Each of the three numbers would no doubt benefit from a multi-track, big-name production, but the dynamics and the playing are spot on, reminiscent at times of the late, lamented Trigger. There's still along way to go for Rox but experience and encouragement should bring great things. My lighter is primed and ready.

TANK: 'Crazy Horses' (Kamaflage).
After the mindless mauling given 'Stand By Your Man' by the ill-fated Lemmy/Wendy alliance (if I was Eddie I'd have left too), this does something to restore a degree of credibility to the HM cover. The original-unquestionably the Osmond's finest moment – showed that behind the wall of teeth lurked a band who, with limited electric shock therapy, might have cut it consistently in the rock world, and Tank sensibly restrain their hobnail beat from a too savage deflowering of the song's durable strength and charm.

No 'Fast' Eddie at the helm this time. The band now have Police producer Nigel Gray in the hot seat and, while he's done a good warts 'n' all job transferring the Croydon Crunch onto vinyl, even he can do little to resolve Algy Ward's oral dilemma (he can't sing). If the band put more effort into beefing up this department and show a greater inclination to play music rather than indulge in lush, aprés-gig ceremonials, a future of sorts will be assured, but as it is I'm uncertain how hungry for success they really are. Time, as ever, will tell but for the moment this nestles deservedly towards the top of the singles pile.

BILLY SQUIER: 'Emotions In Motion' (Capitol).
Never use one guitar when you can overdub three or four and have synthesised bagpipes wheezing away as well. The Squier approach tends to lean towards the epic and this, the title track of his current and best LP, is no exception – an essentially simple idea executed on the grand scale.

The multi-tiered, 'kitchen-sink' production, courtesy again of Squier and Queen / ELO producer Mack, builds the atmosphere with a wide range of sound (whistles, keyboard fills, moans, sighs, intermittent sax), and the whole affair could easily become messy and confused were it not for the bass/drums, prime purveyors of the Squier 'Big Beat', providing a fixed point around which intricate asides can be woven according to whim or fancy. If Squier is to avoid ripping himself off, a fresh spark, a less platinum-predictable tack, may soon be required but a class, standout single nonetheless.

BUDGIE: 'Bored With Russia' (RCA).
Personally, I'm still recovering from the shock of seeing Budgie's jumbo flying-V lower slowly onto the Reading stage then do no more than belch forth red smoke, but at least this is some consolation. I'm not particularly sold on the theme or the socialist-realist packaging – as far as I'm concerned music and politics should give each other as wide a berth as possible – but the quality of the music's harder to fault. Don Smith's production, complete with harmonies, hooks and generalised Americano gloss, has nudged the band several steps forward and, while long-standing fanciers of the feathered three may scoff and hanker after the Budgie of yore, the steps are clearly taking the band in the right direction.

FRANKIE MILLER: 'Angles With Dirty Faces' (Capitol).
Glasgow-born Miller isn't a particularly potent draw in America but this single and his latest 'Standing On The Edge' LP, featuring the immaculate skills of the Muscle Shoals Rhythm Section, may well be an attempt to put that situation right. The trouble is that Michigan-born Bob Seger is a potent US draw and, as such, may well have stolen the Miller thunder.

I'm not sure which of the pair influenced the other, all I know is that both have been on the scene a long time (longer than they may care to remember and certainly longer than I can), both have a similar style (Seger covered Miller's 'Ain't Got No Money' on his 'Stranger In Town' LP), and that this song, complete with chick chorus, could easily be a bit of mid-paced Seger balladeering. It's beautifully produced and Miller sounds in fine form, but to sell records you need a clear-cut identity and he may well have to alter his attack if cries of rip-off are to be avoided.

BATTLEAXE: 'Burn This Town' (Guardian)
SATAN: 'Kiss Of Death' (Guardian)
Two releases from the Durham-based Guardian label that assail the senses with a varying degree of success. Battleaxe come from Sunderland and, despite some hackneyed lyrics and a very silly name, prove almost a match for Venom in both velocity and violent intent. No small-choppered, would-be Conans, these boys wield a mean blade which scythes through the small label production smog and scratches some genuine excitement into the grooves.

Less impressive, however, are Satan who, as the name implies, are yet more northerners specialising in death and destruction with particular reference to the darker elements. To make this pose stick, however, you really have to go the whole way but Satan come across as peripheral, pussyfooting dabblers.

The pics on the sleeve show the five constituents (one called Trev), doing nothing particularly anti-social, the accompanying notes appear to be something of a self send-up and, despite some Priest-style guitar wanging mid-stretch, the music is less than apocalyptic, unlikely to stir the hackles or knock the knees. No cross required.

STORMCHILD: 'Rockin' Steady' (demo).
Ah, Stormchild! I can see it all ... screaming guitars, lashings of feedback, convulsive vocals detailing the rabid exploits of rampaging Norsemen, whipping off the extremities of the innocent with swords dripping blood and entrails ... er, but what's this? Better than average vocals and a melodic keyboard passage. Unexpectedly restrained distinctive and entertaining.

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RUNAWAYS from page 21

type tune with 'shit' in the lyrics called 'Baby, I'm A Star', but that's *another* sordid story.

Circa '76 he initiated The Runaways via an advert in *Bomp* fanzine, and a scouring of West Hollywood sleaze dens with writer Kari Krome. The final lineup was linked by Mercury, the idea being an underage and very cute band of young girls playing hard teen rock. Not serious women groups like Fanny and Bertha, but the logical extension of the dirty notions of pimply Ted Nugent fans everywhere. I guess with money and push they might have been a more insane version of what Pat Benatar is now.

The first LP had singer Cherie Currie on the cover *alone*, in corset drag. *Friction.* The group would only use the Aphex Aural Exciter mixing device on 'Cherry Bomb, the opening cut, so the rest of the LP sounds like garage rock. *Friction.*

The songs were two-chord rabble like 'American Nights', a version of Lou Reed's 'Rock 'n' Roll', and the extended drug/jail/violence fantasy 'Dead End Justice', which involved Angel Dust, retribution and attempted escape: *"As I was gettin' dusted/I happened to get busted"*.

The kind of record you always hoped *might* get made.

THE SECOND platter was 'Queens Of Noise', produced with the help of ex-Sparks member Earl Mankey at the Beach Boys studio. Slick and raunchy, the cover idea has just been totally copied by Girlschool on 'Screaming Blue Murder'.

Lita Ford, the band's English-born lead guitarist, hated the slick sound, so session men like Steven T. were brought in on some cuts, also to do bass chores for the inadequate Jackie Fox, whose parts on the first LP had been handled by Blondie-to-be Nigel Harrison.

More trouble: less than half the songs featured Cherie on lead vocals. Joan Jett, the Keith Richard figure was taking over. Lita was appeased by a workout called 'Johnny Guitar' (*ZZZZzzzzzzz*).

The 'Live In Japan' import album was hailed as the group's finest hour, though the bass was by road manager Kent J. Smythe and re-recorded in Hollywood! Japan also saw heaps of problems for the group: Jackie Fox an exhibitionist by libido and nature slashed her wrists and was sent home. Another member had that bottle incident mentioned earlier.

Much of this stuff was taped by the ever-present Smythe, who also recorded them doing dirty takes of sweet ballads like 'Heartbeat', where the lines *"I sing lead and so do you/Get together what will we do/Stop, look and listen . . ."* become *"I suck c—— and so do you/Get together what will we screw/Goats, pigs and chihuahuaaaass!"* What a bootleg all this'd make!!

With a new bassist in Vicki Blue, the band ditched Cherie and under Joan's influence became a punkometal 4-piece. Still popular in the UK, they nevertheless stopped inspiring scenes like the clearing of fans from the streets with hoses when they first came here, spewing fake blood and wearing tight outfits.

After they argued with KF, they lost their Mercury deal which only applied if *he* was producer. Fowley made an LP for Japan with Ms Currie. She hated it *and* him, so she and kid sis Marie did some brilliant shows with a male band at the Whisky A-Go-Go and got signed by Capitol. A hugely expensive album with the likes of Toto backing was *awful* and an instant flop . . .

MINOR LPs, Blue's health causing her to leave to be replaced by Laurie McCallister . . . the band just fizzled out. Joan Jett had become friends with ex-Pistols Cook & Jones. They cut some songs in London: we all (wow, yes me too!) stood around a solitary mike overdubbing handclaps on a version of the old Arrows/Mickie Most song 'I Love Rock 'n' Roll'. It only came out as a B-side in Holland!

Jackie Fox does boring jobs.

Vicki lives with a girlfriend in John Barrymore's old house.

Laurie joined another good all-girl Kim band, The Orchids.

Lita forms a band with Neil Merryweather.

Sandy West drums up a storm(?!) with her new group.

Cherie was in 'Foxes' and recently starred in the horror 3-d gore bash 'Parasite', but seems to be returning to music with the aid of Vicki, whose solo LP remains unissued . . .

After trials and tribulations and a flop LP, Joan Jett has finally and deservedly hit number one bona-fide paydirt with a new take of 'I Love Rock 'n' Roll' and the LP from which it comes. Thanks to her backup Blackhearts? On 'Live In Japan' they put *'thanks to BBs'* (a potent form of speed!). Older, wiser, calmer?

There is a reportedly dire 'Runaways' film in the can, which a very ill Joan made somehow with actresses in the other parts. Let's hope it never emerges. Human weakness made The Runaways fail; the paradox is it's the failure that makes for the Babylon interest.

But if someone could make a movie of the *real* Runaways story, what a smash X-rater *it* would be! Which brings us back to Russ Meyer, I guess . . .

HOLLYWOOD McGONZO

KLASSIFIEDS

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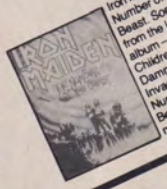

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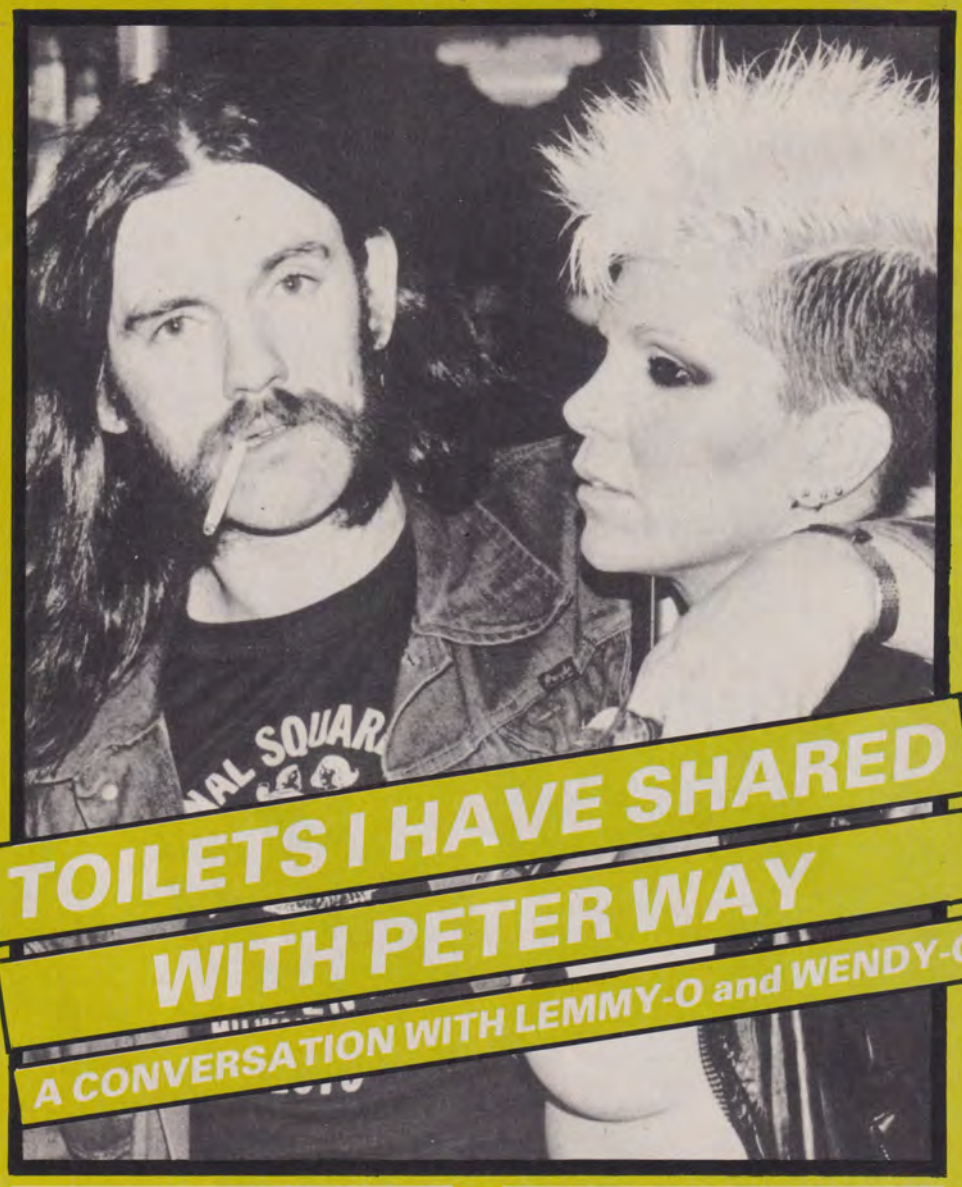
MARC BOLAN

WHILE STARS like Kiss, Alice Cooper and David Bowie have always grasped the headlines in the forefront of glitter rock, they each owe an enormous debt to the genre's prime-mover, Marc Bolan. Between 1971-72 Bolan WAS glitter rock, its personification and greatest exponent. His hits out-sold those of the Stones and fan hysteria topped even Beatlemania. Bolan's star shone brightly but briefly and his tragic death in 1977 came at a time when he was re-emerging with a fresh chance born out of the new wave. . . . For all that Bolan will always be remembered as the Electric Elf, an original unlikely to be replaced.

pic by Robert Ellis



TOILETS I HAVE SHARED WITH PETER WAY

A CONVERSATION WITH LEMMY-O and WENDY-O

WHEN THE day finally comes that Lemmy quits the stage, hangs up his bass strings and retires to some quiet country cottage in Dorset to write his memoirs, he'll have to call the grisly tome *'Toilets I Have Shared With Pete Way'*. I remind Lemmy of our first meeting, in 1980, in just such surroundings at a Rush gig.

"Me an' Pete have shared toilets all over the world, you know," he announces proudly. "That was a night to remember!" I counter enthusiastically, but for a battle-scarred rock 'n' roller like Lemmy it's simply another lig amongst the many. "Probably was," he says. "What night was that? Tell me and I'll remember it!" he laughs heartily. Lemmy laughs a lot. He enjoys life which, in turn, has enjoyed him back. He likes to have fun (most of the stories you read about him are probably mere shadows of the truth) and 'fun' is the operative word behind the Motorhead/Plasmatics collaboration on Tammy Wynette's country classic 'Stand By Your Man', the reason for my first 'professional' encounter with the man.

But first a little local colour.

I'm sitting anxiously in a deep-pile plastic armchair on the similarly deep-pile wall-to-wall carpeting of the Bronze Records offices. Simon Porter, the press officer, is a worried man. He flits to and fro attempting to arrange and re-arrange interivew times. The planned phone tie-in with Wendy O. Williams hasn't worked out somehow and she and Lemmy now have to be interviewed separately, the same questions twice over. I clutch my mug of tea and fidget, awaiting my call. The evil voice of instamatic impressario Ross Halfin filters from some nether-reach and I brace myself for the usual tirade of abuse. "Do you want to do Wendy now?" Porter asks. If I said "Nah, can't be bothered," would the man crack? Get the picture?

Ms Williams SOUNDS incredibly normal. "Well, she's a vegetarian," explains Lemmy later, "doesn't smoke or drink, jogs daily, every morning and evening, and works out at a gym twice a week. *I* do none of these things," he adds, not wanting to confuse the issue. Anyway, Wendy is a faint voice coming over the Transatlantic telecom wires, but I glean what I can.

Reasons? "To me, country music has always been symbolic of conservative lunacy, so the idea of doing a raunchy rock version of 'Stand By Your Man' immediately appealed to me. It's a ridiculous song of hypocrisy and stupidity. Tammy Wynette is supporting the re-election of George Wallace for Governor of Alabama, and he's one of the biggest lunatics America has ever seen! (Eat yer heart out, Tricky Dicky!)

"'Stand By Your Man' is her anthem, which is further insanity as she's been married FIVE times! I mean, what is she talking about and why is she supporting George Wallace, the segregation (between blacks and whites) and all the insane things he stands for?!" Phew! I throw her a broadside: are the Plasmatics and Motorhead instigating a country music revival?

"No, we did it for fun," she assures. "I've always liked Motorhead because they're a band to whom NOTHING seems sacred, and that's what the Plasmatics are all about!" (S'true, honest). And what about Eddie Clarke?

"Well, he WANTED to produce this, but there wereargument between him and the band for weeks. I think he was bored . . . he couldn't even get the basic tracks down, he just didn't seem to be able to handle it."

But will it chart? I inquire finally.

"Of course – Top 10!" she chirps, and I go to meet the more sardonic Mr Kilminster.

Really knows how to make a guy feel at ease, does Lemmy, who instructs me NOT to ask him about Eddie. OK, so why did *he* record it? Not as a joke apparently: "This is one of the best punk records you ever heard in your life!" Certainly it's as obnoxious as 'God Save The Queen' or 'Neat, Neat, Neat' and I always looked on Motorhead as a punk band anyway. Lemmy concurs: "If you could listen to what we play without knowing what we look like you'd probably think we *were* punk; especially in the 'seventies when we were coming up at the same time as the punks and doing gigs with The Damned and The Adverts. I've never said we're Heavy Metal, you guys did!" Ooops, guilty.

'Stand By Your Man' to Lemmy is "a wonderful concept. Nobody else has covered it." The Motor/Matics have certainly done it to death.

"This is the end," he pronounces, "the end of that song. It's like when Robbo joined (sorry?) I told him 'your social life is now over' No more invitations to nice little dinner-parties. The best invitation you'll get now will be a blow-job behind the Glasgow Apollo!'

"Like a drink, squire?" No thanks, Lem, bit early in the day for me. This confuses the Kilminster brain-mechanism: "It's four-thirty in the afternoon, what are you talking about?" Well, just an orange juice. "Ah, another f—kin' vegetarian!" Later he induces me to sample the delights of his two-thirds empty bottle of vodka: "Helps you to see the iguanas in yer eyeballs!" he informs me.

So, chancing my arm, I risk a question about Eddie and ask Lemmy to outline the basic differences between his former guitarist and Brian Robertson.

"He's not as tall. Shorter hair," studip question, I s'pose, "and he likes wearing shorts, lets his legs breathe." Yeah, but seriously: "Robbo is a better guitarplayer, but he hasn't got quite the same attack that Eddie had. He's gonna make Motorhead sound a bit cleaner, a bit cleverer. Eddie's solos were getting very samey, there were little licks that would crop up all the time. But he was a good guitarist, I don't regret playing with him." So Robbo will be shearing off the rough edges. "NO!" he retorts, "'cos *I'm* one of the rough edges, he can't shear me off!!"

DAVE DICKSON

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A&M RECORDS

THE WHO — NEC

"WE WERE the darlings of the British music press for 15 years when we could do no wrong. But now the new writers want to write about new bands and they resent the fact we can fill a hall two nights running with ten thousand fans at each show. But The Who can take it. We don't mind a knock now and then."

Pete Townshend, soberly clad, clean shaven, quiet but as lucid and entertaining as ever, at the party after the show. If Pete and the rest of the band were hurt by the critical savaging of their new album 'It's Hard', then they responsed to some quite vicious attacks with impressive dignity.

A lesser band might have banned the press from all contact and retired hurt and sulky. The Who invited the press to meet them at a hotel after their gig at the Birmingham Exhibition Centre (on Saturday September 11). Many guessed it would be the last chance to see The Who and Pete talked about that as well as the hostile climate.

Earlier Roger Daltrey had said it was the end of the road for the group and they were all 'old men'. The Who later put out a statement explaining this was premature. Their forthcoming American tour may well be their last 'biggie' but they'll be popping up for the odd concert, as the mood takes them. That might encourage cynic to ask: 'Aren't they now just doing it for the money?'

Said Pete: "We'll bemaking a lot of money which will be lovely, thank you very much. But it certainly wasn't a financial decision to work. We felt there had been too much of a downer around the band we wanted to dispel. I had been through a really weird situation and got very boozed up and messed up. But I've come through that now. I've banned all the temptations."

Pete says he has only one more solo album to make for Atlantic to follow up 'Chinese Eyes' and adds: "I'll probably stop recording for a while. I'd like to do a lot of different things musically, I've always wanted to do a jazz album and I've spoken to Pat Metheny about that. I'd just like to make a record at home, like the one Bruce Springsteen made, recently, on a four track machine.

Would Pete ever go on the road with another group if The Who slipped into limbo?

"Not on this scale, but I would like to play live. My dream is to play The Venue."

Meanwhile Pete says there WILL be another Who album.

"The last one 'It's Hard' was a bit rushed. We wanted to get it done while we were all in good spirits and I didn't have a lot of time to write. I'm keen to do an album where I can put in a good long stint as a writer.

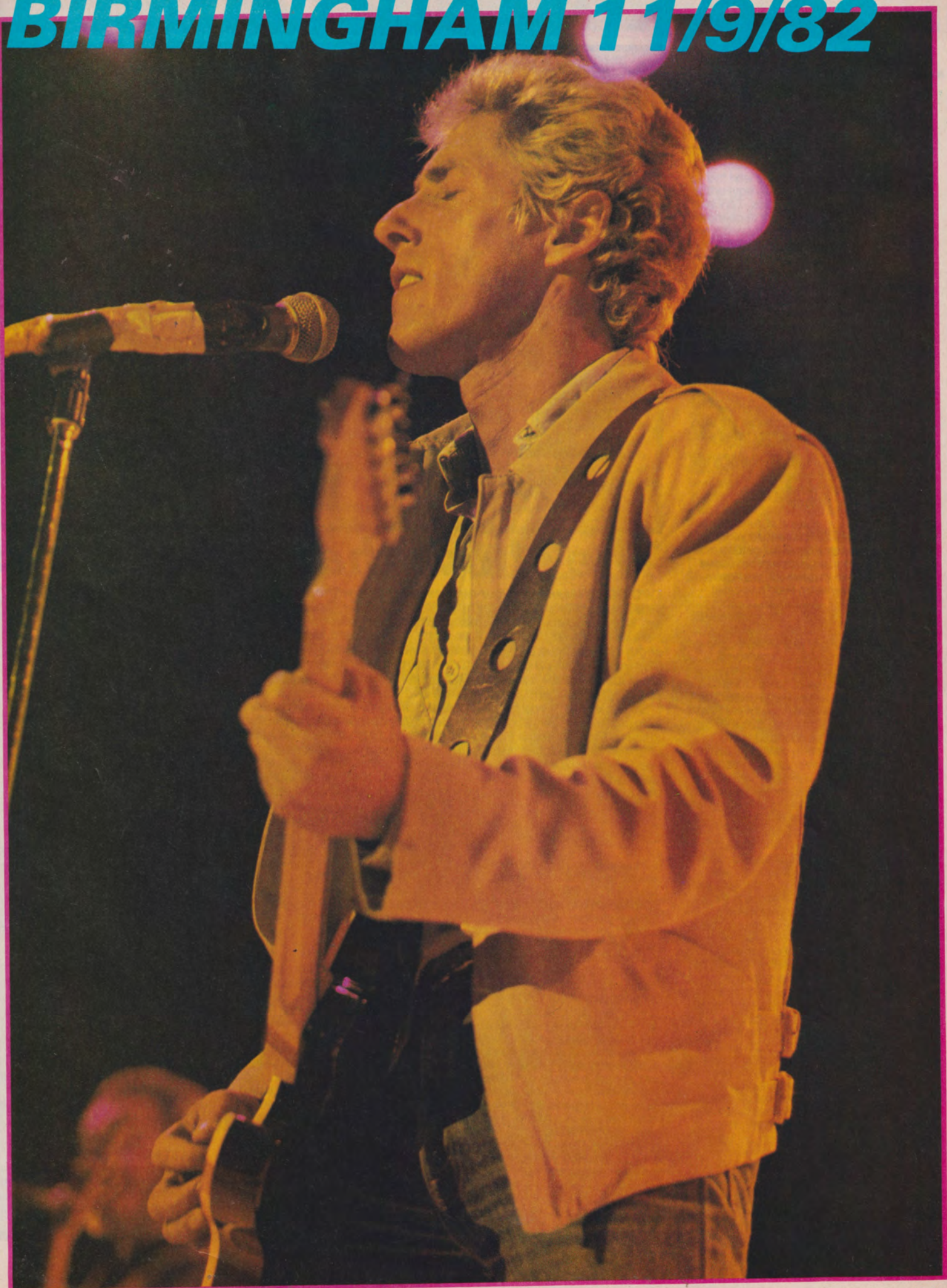
"I suppose we'll have to stop sooner or later. But it's like Mick Jagger. He's got very little else, and he thrives on being on stage. For Roger Daltrey it's the same. He couldn't let rip on stage in the same way with another band. We haven't fixed a date, but we definitely are going to stop and we are not ever touring again in America.

"I don't like to leave things hanging in the air because it encourages cynical comments and speculation. We work when we want to and we don't give a shit what anybody thinks about it. But the huge amounts of work that a band like The Who has to do to reach all the people who want to see us on a tour devastating.

"We've endured the pressure of being a band and the passion of its fans for fifteen years and we know that it can't go on forever. So we all sat down and posed the question 'Shall we decide to stop?' and see what happens!"

CHRIS WELCH

BIRMINGHAM 11/9/82



pictures by Ross Halfin

Say it loud to: Kommunication, Kerrang! 40 Long Acre London WC2

It knows what scares you . . .

I AM writing this letter minutes after a wierd experience. I have just been playing 'The Number Of The Beast' by Iron Maiden and I was singing along to the intro.

The moment I said the last six in 'six hundred and sixty-six' there was a power cut. The lights, record player and cassette recorder (I was taping at the time) all stopped for a few seconds. When the power came on again, I replayed the tape and again the electricity failed after 666.

Is this pure coincidence or is the beast on the loose? – **Fitz, Springfield Road, Taverham, Norwich, Norfolk.**

THIS LETTER comes to you after seeing Jameson Raid getting a mention in your crossword (issue 21). Then in issue 22, yet again. When Jameson Raid's vocalist – Terry Dark saw this he photocopied the page a dozen times to show his friends!

The thing is you've never done an article on the band. I presume you've got the band's first single which was the ep 'End Of Part One', either that or the badly mixed track which appears on one of the 'Metal For Mutha's' albums. Since then the line-up has changed with the departure of Ian Smith (guitar) and John Ace (bass) about 18 months ago. The next line-up included the original Handsome Beasts guitarist who left about four months ago. He was then replaced by, yes you got it, me! (Steve Makin).

Since then the band has written new material and changed some of the stageshow. The audience response has been really great and word soon got round to the record companies and offers were everywhere, most of them not worth a penny. Which is sad. But all the same we plugged on (and in) waiting for the big boys and at the moment there's American interest so we'll keep our fingers crossed. A couple of videos have been made and as you read this we'll be recording at Bob Lamb's new 16 track.

Anyway, I think that brings us up to date now, save to say if you need any more information, pics tapes etc. I can be contacted at: **Steve Makin, 301 Dawlish Road, Selly Oak, Birmingham B29 7AU.**

Finally the new line up: Terry Dark – Vocals, Steve Makin – Guitar, Phil Kimberley – Drums, Pete Green – Bass.

HE'S DONE it again! He never fails to make my blood boil, that Ozzy Osbourne. My God, I don't think I loathe anybody as much as I do him!!!

How you, you big, fat, waste of space, have the nerve to call Michael (The Messiah) Schenker a shitbag and accuse him of being a money-grabber, is beyond me. Why haven't you toured Britain for so long Ozzy? I'll tell you why. 'Cause you can make more *MONEY* in America than you can in Britain can't you Ozzy? Never mind about the people who put you where you are today, i.e. the British fans, they can't pay you the kind of money you get in the States can they Ozzy?

Furthermore, who are you to call Gary Moore ugly! I've seen more sex appeal in a stale loaf of bread, than I'll ever see in you, especially now you've shaved all your hair off and I can see even more of your fat, ugly, nightmarish face!

You know Ozzy, I feel really sorry for you. 'Cause for all your fans and admirers, there are twice as many people hate you. You are a man with a lot of power and influence over many of today's young people and all you can do is abuse it and set bad examples. It's really about time your grew up and realised just what you're about. I hope your new wife Sharon can rescue you before it's too late – and you go right over the top and become another rock 'n' roll casualty (I don't hate anyone enough to wish 'em dead!) – **Debra Brown, Manchester.**

JUST OVER a year ago, Ozzy Osbourne played his first sell-out tour of Britain. The fans waited for the follow up tour eagerly, knowing that Ozzy, being Ozzy, would be back to reward his fans pretty quickly. Tour dates were announced at the turn of the year but were cancelled and Ozzy shot off to America again to back up the successful first tour. He hasn't come back yet.

Randy (R.I.P.) is dead. The US fans are all crazy and are clearly driving Ozzy slowly round the bend. The dove was funny but now Ozzy seems to try and overstep that with more extravagant publicity stunts. Pissing in the Alamo, biting bats, talking about blowing goats up on stage – it's all so pathetic. Now he's had his head shaved. If that's the way he is now, I for one, don't want him back.

I used to think Ozzy was a good vocalist and someone who thought that the music was the important thing and not a huge stageshow. Now it appears Ozzy has forgotten his fans. When he comes home it won't be a glorious tour so that all the fans can get to see him. No, it'll be one big egotrip on a five date tour (ha ha) with a massive stageshow and three anonymous members of a band. All praise to Ozzy, all bow down to our Lord!

I won't be there, because I can see that Ozzy doesn't play for the fans anymore, he plays for himself. Ozzy, don't come back, the US deserves you! – **Mustapha, on the Hell Patrol.**

LAST MONTH a Japanese car company sponsored a competition to see who could walk across Tokyo Bay. There were three competitors. Ritchie Blackmore, Michael Schenker and the Pope. So cheered on by 50,000 Catholics the

ELP (from left): Greg Lake, Keith Emerson and Carl Palmer (who's now in Asia)

The show that never stops

TWO DOZEN issues of your rag has passed by without anything on the most dynamic trio of all time? No not Rush, nor Cream, namely Emerson, Lake and Palmer. If the case being that they are not classed as an HM or HR band, so cannot be incorporated into your rag, then what are the likes of Floyd, Bill Wyman, Tom Petty, Journey etc. doing in it? Almost every week we have to endure some leper's dogmetic comment on them in your crossword, for instance a couple of weeks back "surprisingly a lot of HM freaks like them". Not surprising really Mr. Kerrang!, you see a lot of HM/HR freaks do diverse a little from the hard rocking bands and enjoy artists such as Camel, Yes, Gong, Joni Mitchell and Ray Harper for example.

So we, at the 'Keep ELP alive and ticking as a dinosaur society' would like to see a couple of colour shots of the fab three, better still a detailed discography. It is beyond us why you have ignored them so far, a band who between 1970–5 were the biggest live rock act in the universe, who sold 30 million albums, and influenced many of todays acts from Rush to Pallas. Perhaps, you journalists are just young kids into Saxon and AC/DC, who enjoy a fickle thing called 'fashion'. That's how it is, so lets all get into ELP. In the words of Dave Brock. "If you wanna get into it, you gotta get out of it". – The Sherriff & Friends, Sheffield.

Pope set off first. Unfortunately after a few steps he sunk. Schenker was next off. He tentatively walked slowly across the water for a hundred or so yards before walking slowly back to dry land. The MSG fans went wild. But they soon silenced as Ritchie grabs a Fender and runs across the water for 300 yards, jumps on a floating piece of drift wood and proceeds to smash his Strat on a passing oil tanker before sprinting back across the water to shore. The Rainbow fans go apeshit.

Schenker approaches Ritchie and says "I feel sorry for the poor old Pope, maybe we should have told him about the stepping stones!"

"What stepping stones?" answers Ritchie.

Nuff said: Blackmore is the main man and always will be. – **Steve Dickson, Glenrothes.**

THANK YOU for printing my request for voters for my poll of favourite Quo songs. Here's the result:

1. Caroline
2. 4500 Times
3. Down Down
4. Whatever You Want
5. Rockin' All Over The World
6. Roll Over Lay Down
7. Mystery Song
8. Rain
9. Hold You Back
10. Don't Waste My Time
11. Backwater
12. Paper Plane

Albums:

1. Quo – Live
2. Hello
3. Just Supposin'

109 tracks and 16 albums named! Special thanks to David Durke, Liverpool Appreciation Society and Sally (how did you reply so quickly) from Hurstpierpoint. – **Kevin Hoile, Faversham, Kent.**

SO KROKUS are sick of being accused of ripping off AC/DC? "We're not trying to sound like them," says Marc Storace. Well listen to 'Sky Kid' on the 'Metal Rendzvous' album and you'll hear the lyrics *"It's a lonely evening, In a lonely town, I ain't to old to cry, When a women gets me down"*. Sound familiar? Ten out of ten to anyone who spotted them as the opening lyrics to 'Ride On'. AC/DC released 'Ride On' in 1976 and Krokus did 'Shy Kid' in 1980. If that ain't a rip off what is? – **Neepy, AC/DC fan extraordinaire and magic mushroom freak, Caithness, Scotland.**

HOW ABOUT a good article on some of the really excellent Christian Heavy Metal going around? Check out The Resurrection Band from U.S.A., (albums available from Word Records Tel. Berkhamstead 74711) they'll rip yer ears off, or 100% Proof or Jerusalem or even Servant. All good hard 'n' heavy bands. Give em all a lookover if you really are the best hard rock fortnightly mag in Britain. – **Tim (Machine Head) Henley, Church Road, Kingswood, Bristol.**

DEAR Colin S. (the Silverwing fanatic): You wasted £4 just to see Silverwing (ha, ha) you mug. Consider yourself lucky you didn't actually see them, we have and we wish we hadn't. Flash bombs or no flash bombs they were crap.

We ventured out one night to see the brilliance of Diamond Head: unknown to us Silverwing the band of no-hopers from Manchester, who really ought to be in an ASYLUM for what they do on stage, were supporting.

The roadie changed the flash bombs every year with all the subtlety of a bull in a china shop. The lead guitarist spent most of his time pissing himself with laughter when he really should have been concentrating on trying to play an instrument he should have given up with years ago.

For a grand finale we were treated to a smash over the skull from the bass player, who really is the biggest wally since Colin S. (the One and Only silverwing fanatic) as he attempted to Toss his bass (literally). Colin do yourself a favour, Silverwing are crap! Go and buy yourself the forthcoming DIAMOND HEAD album 'Borrowed-Time'. – **Mystic Wytch.**

MANY THANKS for the excellent picture of the excellent Rock Goddess in No. 23.

But how about a full photo-special of the type given to the Rods (yawn) and Y&T (zzzzz) paying special attention to the delicious Tracy (or the adorable Julie or the Stunning Jody). Yeah, yeah, I know all about the music coming first and sexism being for beginners and all that, but if you're going to have glossy colour pages you might as well put them to good use! – **A red-blooded earthdog, who won't sign his name in case his dominant girlfriend (hi Bev) kicks the crap out of him.**

I TURNED on the radio recently in vain hope of hearing some good headbanging music, and the DJ announced that the next record was by Howard Johnson. I turned the volume up expecting metal mayhem, but all I got was a crappy abysmal disco record called 'Keeping Love New' less heavy than Des O'Connor and less manly than soft cell. Is it really true? Is HJ a traitor to the cult? If it is true, Kerrang! should hang him high. – **The man with no name, Shennyham, Norfolk.**

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GENESIS

HIGH ABOVE the streets of New York at the top of the Parker-Meridien Hotel where Judas Priest's Rob Halford was recently spotted with the delectable Cheyl Rixon, who should we find but Genesis taking a break from their US tour. The band are now back on British soil but Kerrang! was pleased to note that Phil Collins had selected Britain's best rock mag as his reading matter whilst in the Big Apple. Expect an exclusive interview with the ace skinbeater next issue. . . .

pic by Steve Joester